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SOME ACCOUNT

OF THE

ENGLISH STAGE,

FROM THE

RESTORATION IN 1660 TO 1830.

IN TEN VOLUMES.

Ει δε τι παρωπται, η ουκ ακριβως ανειληπται, μηδεις ημας ; ραφετω μεμψεως, ενοων ως πεπλατημενην ιστοριαν συνελεξαμεν.——EVAGRIUS, p. 473.

IF ANY THING BE OVERLOOKED, OR NOT ACCURATELY INSERTED, LET NO ONE FIND FAULT, BUT TAKE INTO CONSIDERATION THAT THIS HISTORY IS COMPILED FROM ALL QUARTERS.

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N.B. For slight Corrections and Additions, see vol. 10 p. 265.

SOME ACCOUNT

OF THE

English Stage from the Restoration

IN 1660 TO 1830.

HAY. 1790.

June 17. Seeing is Believing, with Citizen. Old Philpot = Moss: Young Philpot = Bannister Jun.: Maria = Mrs. Goodall:—and, never acted there, (see Aug. 21 1787) Follies of a Day. Almaviva = Bannister Jun.: Figaro = R. Palmer: Antonio = Baddeley: Page = Miss Fontenelle, 1st app. there: Susan = Mrs. Goodall: Countess = Mrs. Bannister.

19. Suicide. Tobine = Bannister Jun.: Ranter = Bannister: Catchpenny = Baddeley: Tabby = J. Aikin: Wingrave = Barrett: Nancy Lovell = Mrs. Goodall, 1st time: Mrs. Grogram = Mrs. Webb.

22. Merchant of Venice. Shylock = Ryder, 1st app. there: Anthonio = J. Aikin: Bassanio = Bensley: Gratiano = R. Palmer: Launcelot = Moss:

Portia = Miss Ryder, 2d app. on any stage: Nerissa = Miss Fontenelle:—with Mayor of Garratt. Major Sturgeon = Bannister: Jerry Sneak = Edwin: Mrs. Sneak = Mrs. Webb.

23. Edwin acted Bowkitt, and Lingo.

26. Never acted, Try Again. Sidney (an Englishman—in love with Rosalie) = Ryder: La-fourbe (his man) = Bannister Jun.: Du-chesne = J. Aikin: Rosalie (his sister—in love with Sidney) = Mrs. Brooks: Lauretta (her friend) = Mrs. Taylor: Marinette (Rosalie's woman) = Mrs. Edwards:—Du-chesne is a country gentleman, who is much afraid of the intrigues of Paris—at which place the scene lies—he determines that no suitor to Rosalie should enter his house—he sends for a smith and a mason to block up a window and a gate—the smith and mason prove to be Sidney and La-fourbe in disguise—Sidney next assumes the disguise of a Scotch pedlar—he gives Rosalie a letter, but is discovered—La-fourbe enters as a man-milliner—Rosalie contrives to send an answer to Sidney's letter by La-fourbe—Du-chesne sees Sidney's picture which Rosalie had left on a table—Marinette pretends that she found it in the street—Sidney next assumes the character of an Irish officer in the Walloons—La-fourbe assumes the dress of a private in the same regiment—Sidney pretends that he had lost the picture in the street—this satisfies the scruples of Du-chesne—at the conclusion, Du-chesne gives his consent to the union of Sidney and Rosalie—this is a moderate Farce—the anonymous author says that part of it is borrowed from the Useless Precautions in the Italian Theatre of Gherardi—this may be true—but the Farce has

a strong resemblance to Tarugo's Wiles, and Sir Courtly Nice.

28. Edwin was probably ill, as Bannister Jun. acted Trudge—Williamson acted Inkle.

July 5. Edwin acted Bowkitt, and Lingo.

9. Edwin acted Bowkitt, and 15. Peeping Tom.

16. Never acted, New Spain, or Love in Mexico. Fabio (servant to Don Garcias) = Bannister Jun.: Don Lopez (Governour of Mexico) = Ryder: Don Garcias = Waterhouse: Alkmonoak (an Indian—in love with Iscagli) = Bannister: Zempoalla (an Indian—enemy to Alkmonoak) = Cubitt: Secretary to Don Lopez = R. Palmer: Don Juan (in love with Julia) = Davies: Leonora = Mrs. Goodall: Flora = Miss Fontenelle: Iscagli (an Indian—in love with Alkmonoak) = Mrs. Bannister: Julia (daughter to Don Lopez—in love with Don Juan) = Mrs. Iliff:—acted 9 times—Don Garcias and Leonora had formed a mutual attachment in Old Spain—by the treachery of a slave they had been prevented from eloping together, as they had intended—Leonora had assumed the dress of a man, and the name of Ferdinand—her woman, Flora, is disguised as Sebastian—Don Lopez had made the supposed Ferdinand, Lieutenant Governour—Don Garcias and Leonora meet unexpectedly in Mexico—at the conclusion they are united—Alkmonoak and Iscagli had been separated—she had fallen into the hands of Don Lopez—Don Lopez is in love with her—in the last scene he resigns her to Alkmonoak—Don Juan marries Julia—this is a moderate Opera in 3 acts—it is attributed to Scawen.

22. Village Lawyer. Scout = Bannister Jun.: Sheepface = Ryder, 1st time: Snarl = Baddeley.

27. Edwin acted Jerry Sneak.

31. Edwin acted Peeping Tom.

Aug. 2. Battle of Hexham. (11th time this season.) Gregory Gubbins = Edwin: — his last performance.

6. Ryder's bt. Opposition, (in one act) taken from Sir Courtly Nice. Bannister Jun.—R. Palmer —Ryder, &c.

11. Mrs. S. Kemble's bt. Never acted there, Child of Nature. Valentia = R. Palmer: Almanza = Williamson: Duke Murcia = Ryder: Peasant = Bensley: Amanthis = Mrs. S. Kemble: Marchioness Merida = Mrs. Brooks:—with, never acted, Modern Breakfast, or All asleep at Noon. Sir Ambrose Crab = S. Kemble: Hammond (his nephew) = Iliff: Delmar = Bannister Jun.: Morecraft = Moss: Miss Oglewell = Mrs. Whitfield: Mrs. Hammond = Mrs. S. Kemble: — Hammond has deserted his wife, and taken Miss Oglewell into keeping—he ruins himself by his extravagance—at the conclusion, Sir Ambrose pays his debts at the intercession of Mrs. Hammond —Hammond promises to set a proper value on his wife for the future—this poor piece, in one act, was written by Henry Siddons—the Prologue says the author was scarce fifteen—an age at which it is much better to read than to write.

13. For bt. of Mrs. Bannister. Never acted, Taste and Feeling—not printed. (*Oulton.*)

16. I'll tell you what. Mr. Euston = Moss: Charles Euston = Iliff: Sir George Euston = Williamson: Mrs. Euston = Mrs. S. Kemble.

20. Bannister's bt. Summer Amusement. Etiquette = Bannister Jun., 1st time.

23. Palmer acted Inkle, 1st time.

31. For bt. of Bannister Jun. Battle of Hexham. Gondibert = Palmer, 1st time: Gregory Gubbins (for that night) = Bannister Jun., 1st time.

Sep. 4. Never acted, the Basket-maker. Wattle (the Basket-maker) = Bannister Jun.: Simon Rochefort = Bannister: William (his son) = Waterhouse: Count Pepin = R. Palmer: Le Marquis de Champlain = Ryder: Otchegroo, Sokoki and Chichikou (Indians) = Cubitt, Burton and Chapman: Claudine (niece to the Marquis) = Mrs. Bannister: Bloom = Miss Fontenelle:—*(O'Keeffe)*—acted 5 times—the scene lies near a French fort on the banks of the river St. Lawrence—and in the forests of the Iroquois country—Rochefort had been dispossessed of his lands by the Governour of Canada—he had taken refuge among the Iroquois, and had been elected their King for the services which he had done them —Rochefort had left his son under the care of Wattle—Wattle had taught William to make baskets —the Indians carry off Count Pepin, William, &c. —William pulls reeds, grass and wild flowers—he weaves a wreath for Otchegroo—Otchegroo is much pleased with it—Sokoki orders the Count to weave a crown for him—the Count is not able to do so—the Indians force him to assist William as his servant—at the conclusion, Rochefort is restored to his patrimony by the order of the King of France—William marries Claudine—this piece, in 2 acts, was written by O'Keeffe—it was neither applauded, nor hissed—see C. G. Nov. 20 1820. *(Bills from Mr. Field.)*

John Edwin died Oct. 31st—Boaden says—"this "singular being was the absolute victim of sottish

" intemperance—I have seen him brought to the
" stage door at the bottom of a chaise, senseless and
" motionless—Brandon, on these occasions, was the
" practising physician of the theatre—if the clothes
" could be put upon him, and he was pushed on to
" the lamps, he rubbed his stupid eyes for a minute,
" consciousness and brilliant humour awakened to-
" gether, and his acting seemed only the richer for
" the bestial indulgence that had overwhelmed
" him."

Reynolds says—" The Crusade was the last new
" piece, in which poor Edwin ever performed—
" constantly, and during its run, he was so ill, as to
" be unable to display, to any extent, his unrivalled
" *buffo* talent—that he rallied, however, during the
" summer, is evident from the following short anec-
" dote—one night, while I was sitting in the front
" row of the balcony box at the Hay., during the
" performance of the Son-in-law, in the excellent
" scene of equivoque, between Cranky and Bowkitt,
" when the former, after making objections to the
" other's offer to marry his daughter, observes—
" 'besides, you are such an ugly fellow!'—'ugly,'
" repeated Edwin, who played Bowkitt: 'ugly!' then
" coolly advancing towards the lamps he cried,—
" 'now, I submit to the decision of an enlightened
" British public, which is the ugliest fellow of the
" *three*—I, old Cranky, or,' (he continued) pointing
" to me, 'that gentleman in the front row of the
" balcony box."

Reynolds made a precipitate retreat—Parsons was highly indignant—the liberty which Edwin took on this evening, was greater than even that of Pinketh-

man in Thomas Appletree—if the audience had treated Edwin as he deserved, he would not have been suffered to appear on the stage again, till he had made an ample apology.

Reynolds adds—" Many performers before, and " since the days of Edwin, have acquired the power, " by private winks, irrelevant buffoonery and dia- " logue, to make their fellow players laugh; and " thus confound the audience, and mar the scene— " Edwin, disdaining this confined, and distracting " system, established a sort of *entre-nous-ship*, (if I " may venture to use the expression) with the audi- " ence, and made them his confidants; and, though " wrong in his principle, yet, so neatly and skilfully " did he execute it, that, instead of injuring the busi- " ness of the stage, he frequently enriched it"—such is the opinion of Reynolds—the author of the Prompter more judiciously observes—" Edwin is " one of those extraordinary productions that would " do immortal honour to the sock, if his extravasa- " tions of whim could be kept within bounds, and if " the comicality of his vein could be restrained by " good taste."

O'Keeffe says less of Edwin than might have been expected, for no actor and author were ever under greater mutual obligations—Edwin owed a great part of his reputation to the characters which O'Keeffe wrote for him—and of O'Keeffe it had been ludicrously said, that when Edwin died, O'Keeffe would be damned.

Edwin's characters.

N.B. in the list of his characters at Bath, those parts are omitted which he afterwards acted in London.

S. A. Dublin 1765-1766. Sir Philip Modelove—at this time the most profound judge could not foresee the eminence he afterwards attained—he continued in Ireland for two seasons—he acted Old Philpot—Lord Trinket—Justice Woodcock, &c.—thus Hitchcock—add, Lopez in Like Master like Man.

Bath 1768-1769. Sir Francis Wronghead—Justice Quorum in Phœbe.

1770-1771. Cadwallader.

1772-1773. Justice Clack in Ladies' Frolic—Lord Mayor in Richard 3d—Dogberry—Mrs. Loveit in Commissary—Hobbinol in Capricious Lovers—Gentleman Usher in Rehearsal—Old Philpot—1st Gravedigger in Hamlet—Grub in Cross Purposes—1st Carrier in Henry 4th—Sancho in Like Master like Man—Pandolfo in Wedding Ring.

1773-1774. Momus in Golden Pippin—General Savage in School for Wives—Punch in Pleasures of the Town.

1774-1775. Griskin in Trip to Scotland—Dorus in Cymon—Sir Hector Strangeways in Romance of an Hour—Jack Nightshade in Choleric Man—Spy in Rival Candidates—Sir Anthony Absolute.

1775-1776. Sir Charles Clackit in Guardian.

Hay. 1776. Flaw in Cozeners—Jobson — Billy

Button in Maid of Bath—Don Diego in Padlock—*Minikin in Capuchin.

Bath 1776-1777. Sosia in Amphitryon—Davy in Bon Ton—Justice in Runaway—Thomas Filbert in What d'ye call it—Vellum in Drummer—Martin in Cooper—Rigdum Funnidos—Dr. Rosy in St. Patrick's Day—Old Man in Lethe—Sancho in Man's the Master—Varland—Sir Jacob Thrift in Hotel—Sir Roger Belmont in Foundling—Don Choleric in Love makes a Man—Don Lopez in Wonder—Tester in S. H.—Lory — Apothecary in Romeo—Ali in Selima and Azor—Fluellin in Henry 5th—Squire Richard—Peachum.

Hay. 1777. Hardcastle—Launcelot in M. of V.—Butler in Piety in Pattens—Quince in Fairy Tale—Francis in Henry 4th—Justice Woodcock—*Davo in April Day—*Lazarillo in S. B.—Autolicus in Sheep Shearing.

Bath 1777-1778. Ducat in Polly—Sir Peter Teazle—Lovegold — Sable in Funeral — Papillion in Lyar—Toby in Cozeners—Clown in Harlequin at Bath.

Hay. 1778. Midas—*Snip in Buxom Joan—Sir Harry Sycamore—*Wingrave in Suicide—Pantaloon in Portrait—*Carlo in Gipsies—*Tipple in Flitch of Bacon—2d Witch in Macbeth.

Bath 1778-1779. Isaac in Duenna—Gauge in Camp—Sir Gregory Kennel in Fathers—Pierrot in Touchstone—Cimberton in C. L.

Hay. 1779. *Etiquette in Summer Amusement—*Splash in Widow and no Widow—*Bowkitt in Son in Law—Scrub—Robin in Waterman.

C. G. 1779.1780. Touchstone—Master Stephen

—Old Mirabel—Sir Hugh Evans—*Punch in the Mirror, or Harlequin Every where—Town Clerk in Much ado—*Count Triste in Shepherdess of the Alps—Mad Welchman in Pilgrim.

Hay. 1780. Jerry Sneak—*Ambuscade in Fire and Water—Francisco in Tailors—*Jacob in Chapter of Accidents—Gomez in S. F.—Foresight—Dr. Last in Devil upon two Sticks.

C. G. 1780-1781. Grizzle in Tom Thumb—*Goose in Humours of an Election—Lopez in Mistake—*Jeremy in Barnaby Brittle—Testimony in Sir Courtly Nice.

Hay. 1781. *Motley in Dead Alive—Col. Oldboy—*Pangloss in Baron Kink—Putty in Nabob—Lucy Lockit—*Lingo.

C. G. 1781-1782. *Timid in Duplicity—Don Jerome in Duenna—Polonius—*Rupee in Positive Man—Gaffer Gubbins in Dragon of Wantley—Sir Tristram Cash in Wife's Relief—*Pat Carey in Walloons—*Præcipe Rebate in Retaliation—Diggery in All the World's a Stage.

Hay. 1782. Cloten—Sir Andrew Aguecheek.

C. G. 1782-1783. *Pedrillo in C. of And.—Solomon in Quaker—*Don Vincentio in Bold Stroke for a Husband—Trusty in Ghost—Hurry in Maid of the Oaks—*Trim in Tristram Shandy—Autolycus.

Hay. 1783. *Clod in Young Quaker—Nicodemus in Triumph of Honour—Croaker.

C. G. 1783-1784. Bullock in R. O.—Don Manuel in She wou'd and She wou'd not—*Darby in Poor Soldier—*Ubaldo in Magic Picture—*Sir Marvel Mushroom in More ways than One—Linco

in Cymon—Speed in Two Gentlemen of Verona—*Ruttekin in Robin Hood—Sir Amorous La Foole in Silent Woman—Hob in the Well.

Hay. 1784. *Dicky Ditto in Two to One—*Fool in Noble Peasant—*Weston in Peep into Elysium—*Billy Bristle in Hunt the Slipper—*Peeping Tom.

C. G. 1784–1785. Maw-worm in Hypocrite—*Squire Tallyho in Fontainbleau—Lissardo—Gregory in Mock Doctor—*Antonio in Follies of a Day—*Otho in Blacksmith of Antwerp—Daphne in Midas—Clincher Jun.—*Nicholas in Fashionable Levities—Penurio in Women Pleased—Drunken Man in Lethe—*Gregory in Campaign.

Hay. 1785. *Corny Buttercup in Beggar on Horseback—*Presto in Turk and no Turk—Clown in All's well—Skirmish in Deserter.

C. G. 1785-1786. *Humphry in Appearance is against them—*Pedro in Choleric Fathers—*Otaheitean Traveller in Omai—Ben in L. for L.—Coupee in V. U.—*Darby in Love in a Camp—*Dry in Peruvian—Jerry Blackacre—Trappolin—Morello in Bird in a Cage—Dr. Druid in Fashionable Lover.

Hay. 1786. *Jerome in Widow's Vow—Edwin was cast for Mother Cole, but did not act the part—Farmer Hodge in Ghost.

C. G. 1786-1787. *La Bruce in Richard Cœur de Lion—*Caleb in He would be a Soldier—Hunks in Two Misers—*Bob Dobbin in Man Milliner—John Moody—Gardiner in Henry 8th—Ostler in Stage Coach—Hodge in Love in a Village—*Nicholas in Midnight Hour.

Hay. 1787. *Trudge in Inkle and Yarico—Dr.

Last in Dr. Last's Examination—Joe in Sir John Cockle at Court—*Sheepface in Village Lawyer.

C. G. 1787-1788. *Jemmy Jumps in Farmer—Humphry Gubbin in T. H.—Dromio of Syracuse—Timothy Shacklefigure in Lady of the Manor—Young Philpot—*Corporal Toddy in Tantara-rara Rogues All—Simon in Apprentice—Sir Harry Beagle—*La Fleur in Animal Magnetism.

Hay. 1788. *Muns in Prisoner at Large—Chrononhotonthologos.

C. G. 1788-1789. *Shelty in Highland Reel—*Metheglin in Toy—*Hotfrost in Pharo Table—Kate Matchlock in Funeral—*Ennui in Dramatist.

Hay. 1789. *Gregory Gubbins in Battle of Hexham—in Wife well Managed—probably Don Pisalto.

C. G. 1789-1790. Nephew in Gamesters—*Philip in the Czar—*Sir Troubadour in Crusade.

Some few characters in obscure pieces are omitted.

* *Originally.*

BATH 1789-1790.

Oct. 3. Mrs. Smith from Edinburgh acted Estifania.

17. Miss Wallis from C. G. made her 1st app. in Rosalind.

24. Love in a Village. Justice Woodcock = Blisset: Young Meadows = Incledon: Hodge = Durravan: Madge = Mrs. Knight:—with Bon Ton. Miss Tittup = Mrs. Smith.

Nov. 3. Never acted there, Earl Goodwin—Dimond—Murray—Blisset—Keasberry Jun., his 1st app.—Mrs. Smith and Mrs. Simpson—the D. P. are Edward the Confessor—Earl Goodwin with his 5 sons—some Churchmen—Emma, the mother, and Editha the wife, of the King—Edward is represented as a dupe to the Monks—Goodwin and his eldest son, Harold, are represented in a favourable light—Goodwin takes up arms against the King, but with a view to obtain redress for England—the King promises to be guided by Goodwin—the Archbishop of Canterbury is banished—at the conclusion, Goodwin is poisoned by a Monk——this historical T. by Ann Yearsley, milkwoman of Clifton, was published in 1791, but without the names of the performers—Dimond acted Goodwin—much cannot be said in commendation of this play, but considering that the author in her younger days had been merely taught to read and write, it does her credit—there is a good comic song in the 5th act—in the 2d act Queen Emma enters veiled, as having just passed the burning ploughshares—Henry, in his History of England, thinks it probable, that the Monks had some secret preparation, by which they enabled their particular friends to go through the ordeal of fire and hot water without being burnt — it appears from Varro and Pliny that the Hirpini had some secret preparation, by which they were enabled to walk through fire

without being hurt — Strabo mentions that some Priestesses of Diana were said to do the same thing —see Jortin's Ecclesiastical Remarks vol. 2 p. 55— in the Gentleman's Magazine for 1755 (p. 59) the secret of fire-eating is said to consist in rubbing the hands, mouth, &c. with pure spirit of sulphur—— In the Antigone of Sophocles—line 270—the Guard says that he and his companions are ready to clear themselves from the suspicion of having connived at the burying of Polynices, by taking hot iron into their hands, or by going through the fire—this passage has been frequently quoted to show the antiquity of the ordeal by fire.

Nov. 7. Farm House. Modely = Knight: Aura = Mrs. Knight.

Jan. 5. Dramatist. Vapid = Knight: Lord Scratch = Blisset: Ennui = Durravan: Louisa Courtney = Mrs. Simpson: Marianne = Mrs. Knight: Lady Waitfor't = Mrs. Didier.

21. Child of Nature. Marquis Almanza = Dimond: Amanthis = Miss Wallis: Marchioness = Mrs. Smith.

26. Miss Wallis acted Calista, and Roxalana, for her bt. :—£119.

March 6. Winter's Tale, with Drummer. Vellum = Blisset: Abigail = Mrs. Didier.

25. Such things were—written by P. Hoare Esq.

27. Highland Reel. Mac Gilpin = Blisset: Shelty = Knight: Moggy = Mrs. Knight.

April 29. False Appearances. Governor de Forlis = Murray: Marquis = Dimond: Abbé = Durravan: Countess = Mrs. Simpson: Lucile = Miss Wallis: Lisette = Mrs. Knight.

May 8. Pannel. Muskato = Knight: Lazarillo = Durravan: Beatrice = Mrs. Knight.

27. Fontainbleau. Lackland = Knight: Squire Tallyho = Durravan: Miss Dolly Bull = Mrs. Knight: —with High Life below Stairs. Lovel = Knight: Duke's Servant = Durravan.

In the course of the season Knight acted Mercutio.

Miss Wallis acted Belvidera—Letitia Hardy—Indiana—Lady Emily Gayville—Beatrice in Much ado—Maria in Citizen—Sigismunda.

Durravan acted Lingo—Linco—Lord Trinket—Bowkitt—Roderigo—Lord Foppington in Man of Quality, &c.

D. L. 1790–1791.

Oct. 4. Mrs. Jordan acted Sir Harry Wildair.

7. Henry 5th, and Romp.

14. Love in many Masks, and Pannel.

21. Richard 3d. Richmond = Palmer.

23. King acted Lord Ogleby, 1st app. at D. L. these 3 years.

25. She wou'd and she wou'd not, with Polly Honeycombe.

27. As you like it. Touchstone = King: Jaques

= Palmer: Orlando = Kemble: Rosalind = Mrs. Jordan: Audrey = Mrs. Williames, late Mrs. Wilson:—she died about a year after her marriage—she was very far from a bad actress.

Nov. 1. Rivals. Sir Anthony Absolute = King: Capt. Absolute = Palmer: Lucy = Mrs. Williames.

3. Twelfth Night. Malvolio = Bensley: Viola = Mrs. Jordan: Olivia = Mrs. Powell:—with Intriguing Chambermaid. Col. Bluff = Palmer: Oldcastle = Suett: Lettice = Mrs. Jordan, 1st time: Mrs. Highman = Mrs. Hopkins.

4. Inconstant, with No Song, No Supper.

10. School for Scandal. Charles = Kemble, 1st time: Snake = Phillimore:—rest as Dec. 19 1785—with Deuce is in him.

12. Clandestine Marriage. Sterling = J. Aikin, 1st time.

17. Never acted, Better late than Never. Saville (in love with Augusta) = Kemble: Sir Charles Chouse = Palmer: Flurry = Dodd: Litigamus (a proctor) = Bannister Jun.: Grump (uncle to Saville) = Baddeley: Pallet (a painter) = R. Palmer: Augusta (ward to Flurry) = Mrs. Jordan: Mrs. Flurry = Mrs. Goodall: Diary (woman to Augusta) = Miss Pope:—acted about 9 times—Augusta is in love with Saville—she knows his attachment to the gaming table, and wishes to cure him of it—for this purpose she assumes the dress of a Chevalier—with the assistance of Sir Charles Chouse she ruins Saville—in the 2d act, Augusta tells Grump that his nephew is quite an altered man, and devoted to study — Sir Charles enters, and disconcerts Augusta's attempt to impose on Grump—in the 4th act, Augusta passes herself on

Saville as his lawyer—at the conclusion she gives her hand and fortune to Saville—in the underplot, Sir Charles endeavours to seduce Mrs. Flurry—she is young and fond of fashionable life, but will not go to any criminal lengths—this C. was written by Andrews and Co.—it does them but little credit—the main plot is nearly the same as that of the Generous Impostor—see D. L. Nov. 22 1780—each of the plays being founded on a French C. called the Spendthrift —there is no great resemblance between the characters of Sir Charles, Flurry and Mrs. Flurry, and those of Sir Charles, Fancy and Mrs. Fancy in the Fair Example, yet it seems pretty clear that Andrews had borrowed the foundation of his 3 characters from Estcourt's play—Reynolds says—" Andrews and I " wrote Better late than Never—our agreement was, " that I should receive one half of the profits, and An- " drews have all the fame—Topham also occasionally " helped us"—for particulars see Reynolds vol. 2 p. 79.

Dec. 1. Way to keep him. William = R. Palmer, 1st time: Widow Bellmour = Mrs. Goodall, 1st time.

7. Isabella. Isabella = Mrs. Siddons, her 1st app. for 2 years.

10. Mrs. Goodall acted Sir Harry Wildair.

13. Confederacy. Brass = King: Dick = Palmer.

14. Grecian Daughter. Euphrasia = Mrs. Siddons :—with Deaf Lover. Meadows = R. Palmer: Betsey Blossom = Mrs. Bland, late Miss Romanzini.

17. Trip to Scarborough.

21. Mrs. Siddons acted Isabella.

Jan. 1. Never acted, Siege of Belgrade. Seraskier = Kelly: Col. Cohenberg = Palmer: Leopold (in

love with Lilla) = Bannister Jun.: Yuseph (a rascally magistrate) = Suett: Peter (in love with Ghita) = Dignum: Katharine (wife to Cohenberg) = Mrs. Crouch: Lilla (in love with Leopold) = Signora Storache: Ghita (in love with Peter) = Mrs. Bland: Fatima = Miss Hagley:—the Turkish army, under the command of the Seraskier, is encamped near to Belgrade—Katharine and Lilla fall into the hands of the Seraskier, but separately—he makes love to each of them—Cohenberg comes to the Turkish camp in disguise—he is discovered, and on the point of being put to death as a spy—the Austrians rescue him—the Siege of Belgrade is commenced—Cohenberg and the Seraskier fight—the Seraskier falls—Cohenberg gives him his life—the Turks are defeated—this is an indifferent Op. by Cobb—it was acted about 47 times.

Feb. 4. Anatomist. (2d time these 14 years) Monsieur Le Medicin = Baddeley: Crispin = Dodd: Old Gerald = Suett: Simon = Moody: Beatrice = Mrs. Williames.

March 21. Only time this season, Jane Shore. Hastings = Kemble: Dumont = Bensley: Gloster = J. Aikin: Jane Shore = Mrs. Siddons: Alicia = Mrs. Ward.

22. Mrs. Jordan's bt. Never acted, Greek Slave, or the School for Cowards—altered from Beaumont and Fletcher's Humorous Lieutenant—performers names only in the bills—the cast was probably—Demetrius = Palmer: Humorous Lieutenant = Bannister Jun.: Antigonus = Williames: Leontius = J Aikin: *** = Suett: Celia = Mrs. Jordan: Leucippe = Mrs. Booth:—with Pannel.

24. Palmer's bt. Haunted Tower—Lecture on Oratory — and Deserter of Naples. Deserter = Palmer.

28. Only time this season, Othello. Desdemona = Mrs. Siddons.

April 4. Mrs. Siddons' bt. and last time of her performing this season—Gamester.

5. For bt. of Bannister Jun. Not acted 3 years, Mayor of Garratt. Major Sturgeon = Palmer, 1st time: Jerry Sneak = Bannister Jun., 1st time: Lint = Suett: Mrs. Sneak = Mrs. Jordan, 1st time.

26. Dodd's bt. Rivals, and Devil to Pay. Sir Anthony Absolute = Bannister Jun.

27. Miss Pope's bt. Not acted 12 years, Recruiting Officer. (acted May 3 1785) Plume = Bannister Jun.: Brazen = Dodd: Kite = Palmer: Balance = Packer: Bullock = Moody: Worthy = Williames: Costar Pearmain = Parsons: Sylvia = Mrs. Jordan, 1st time: Melinda = Mrs. Ward: Rose (1st time and for that night only) = Miss Pope: Lucy = Mrs. Edwards.

28. Baddeley's bt. Confederacy. Brass = Bannister Jun.: Gripe = Baddeley, 1st time:—with Mordecai's Beard, and Arthur and Emmeline.

May 3. Mrs. Crouch's bt. Know your own Mind. Miss Neville = Mrs. Crouch, 1st time:—with, never acted, Cave of Trophonius. Dorilas = Bannister Jun.: Amintas = Kelly: Aristo = Sedgwick: Dromo = Suett: Daphne = Sig. Storache: Alinet = Mrs. Bland: Phædra = Mrs. Crouch:—C. Op. by Hoare —not printed.

4. Barrymore's bt. Country Girl. Moody = Bensley.

5. Mrs. Goodall's bt. Tempest.

7. Bensley's bt. Haunted Tower, and Bon Ton. Sir John Trotley = Bensley, 1st time.

11. Whitfield's bt. Love for Love, and, never acted, Hue and Cry—translated from the French by Mrs. Inchbald—Bannister Jun.—Suett—Whitfield and Mrs. Williames—not printed.

14. Theatrical Fund. Mourning Bride. Osmyn Kemble: Zara = Mrs. Siddons: Almeria = Mrs. Powell, 1st time:—all the pit laid into the boxes.

16. Confederacy. Moneytrap = Suett.

17. Dignum's bt. Haunted Tower, with Citizen. Old Philpot = Baddeley: Young Philpot = Bannister Jun.: Maria = Miss Farren.

18. Sedgwick's bt. Recruiting Officer. Kite = Sedgwick: Costar Pearmain = Hollingsworth:—rest as before.

19. Strangers at Home, and High Life.

20. Suspicious Husband. Ranger = Palmer: Strictland = Bensley: Frankly = Wroughton: Jack Meggot = Dodd: Clarinda = Miss Farren: Jacintha = Mrs Goodall: Mrs. Strictland = Mrs. Kemble: —with Deserter. Skirmish = Bannister Jun.

25. Heiress. Sir Clement Flint = Bensley: Clifford = Wroughton: Lady Emily = Mrs. Goodall.

26. Belle's Stratagem. Letitia Hardy = Mrs Goodall:—with Padlock. Leonora = Miss Daniels, 1st time.

31. Runaway, and Lyar.

June 4. *Last time of performing in this Theatre* —Country Girl, and No Song, no Supper.

Soon after the Restoration, a theatre was built for the King's Company on the site on which D. L.

now stands—this theatre was burnt in Jan. 1671-2—a new theatre was opened on the 26th of March 1674—it had undergone several alterations and repairs, but no new theatre had been erected for more than 100 years.

C. G. 1790–1791.

Sept. 13. Romeo and Juliet. Juliet = Miss Brunton.

17. Suspicious Husband. Tester = Blanchard: Jacintha = Miss Chapman: Lucetta = Mrs. Rock: —rest as before—with Poor Soldier. Dermot = Incledon from Bath, 1st app.: Bagatelle = Marshall, 1st app.: Darby = Ryder.

29. Man of the World. Sir Pertinax = Wilson, 1st app. these 6 years: Constantia = Mrs. Mountain: Betty Hint = Mrs. Rock:—rest as before.

Oct. 1. She Stoops to Conquer. Hardcastle = Wilson:—with Cymon. Cymon = Incledon: Linco = Blanchard: Fatima = Mrs. Wells.

4. Not acted 4 years, Douglas. Douglas = Gentleman, 1st app.: Glenalvon = Macready:—rest as Dec. 28 1787—with, 1st time, Provocation—partly taken from Nootka Sound.

5. Not acted 7 years, Cross Purposes. Grub = Wilson: Chapeau = Bernard: Mrs. Grub = Mrs. Webb.

6. Macbeth—10. Richard 3d—11. King Lear.

13. Merry Wives. Sir Hugh Evans = Wilson: Dr. Caius = Marshall:—rest as before—with Robin Hood. Ruttekin = Bernard.

20. As you like it. Touchstone = Quick: Jaques = Aikin: Celia = Mrs. Mountain: Rosalind = Mrs. Esten, from Edinburgh, 1st app.:—rest as Nov. 20 1789——Mrs. Esten made her first appearance on the stage at Bristol June 19 1786—she was engaged at Bath for the next season—on Jan. 19 1790 she was engaged under Jackson at Edinburgh, where she acted a variety of characters—Jackson was sorry to lose her, but Harris' offers were too advantageous to be refused.

Oct. 23. Mrs. Esten acted Indiana, and Roxalana.

27. Orphan. Castalio = Fennell: Monimia = Mrs. Esten:—rest as before.

Nov. 1. All for Love—as before.

4. Not acted 6 years, Tamerlane. Tamerlane = Harley, 1st time: Bajazet = Aikin: Moneses = Farren: Arpasia = Mrs. Pope: Selima = Miss Chapman:—with, 1st time, Fugitive—partly taken from the Czar—Ryder—Blanchard—Wilson—Marshall—Johnstone—Mrs. Harlowe (her 1st app. at C. G.)—and Mrs. Webb—see Czar March 8 1790—Ryder probably acted Philip, which was Edwin's part.

6. Female Pursuit. Aurora = Miss Chapman.

8. Othello = Fennell: Iago = Harley: Desdemona = Mrs. Pope.

11. Never acted, German Hotel. Count Werling

=Quick: Baron Thorck (his nephew) = Farren: Dorville = Holman: Count Kolberg = Aikin: Rummer (master of the Hotel) = Wilson: Henry (servant to Dorville) = Blanchard: William (servant to Count Kolberg) = Bernard: Mrs. Dorville (daughter to Count Werling) = Mrs. Pope: Adelaide (her maid) = Mrs. Mattocks:—with a Prelude. Mac Carnock = Ryder: Frankly = Bernard: Williams = Davies:—and Love in a Camp. Derby = Bernard, 1st time.

The German Hotel was acted about 13 times—it is taken from the German, and is on the whole a good Comedy—some years before the play begins, Count Kolberg had been undeservedly disgraced by the King—his son was absent from him, and the Count was not able to inform him of the place of his retreat—the son has assumed the name of Dorville—Count Werling's daughter had eloped with Dorville and married him — Count Werling was highly offended at his daughter, and had adopted Baron Thorck as his son and heir—at the opening of the play, Dorville and his wife had been two months at the Hotel—they are in pecuniary distress, and not able to pay Rummer his bill—Dorville is in despair—Baron Thorck pretends to be his friend, but is secretly his greatest enemy—he engages Rummer in his interest—at the close of the 3d act, Henry and William meet—Henry learns from William that Count Kolberg is in the Hotel—the Count receives Mrs. Dorville as his son's wife—he, with much difficulty, prevails on Count Werling to forgive his daughter—Baron Thorck is exposed—Count Kolberg is restored to his wealth and honour—and all ends happily—the unity of place is preserved; but, as it

often happens in that case, at the expense of propriety—the most interesting conversations take place in the hall of the Hotel, which is common to three chambers—this play was attributed to Marshall, but was probably written by Holcroft—this is not expressly said in Holcroft's Memoirs, but the German Hotel is particularly spoken of in them, which it hardly would have been, if the writer of the Memoirs had not suspected it to be written by Holcroft—Marshall, we are sure, fathered the School for Arrogance at first—see the preface to that play.

19. Maid of the Oaks. Hurry = Quick : Dupely = Bernard : Old Groveby = Ryder : Lady Bab Lardoon = Mrs. Esten, 1st time.

23. Venice Preserved. Jaffier = Holman : Pierre = Harley : Belvidera = Mrs. Esten :—all the 1st time.

27. Florizel and Perdita, with Follies of a Day.

30. Toy. Metheglin = Wilson, 1st time : Sophia = Mrs. Harlowe, 1st time :—rest as before.

Dec. 2. Busy Body. Marplot = Lewis : Sir Francis Gripe = Munden, 1st app. : Sir George Airy = Holman : Sir Jealous Traffick = Thompson : Charles = Macready : Whisper = Bernard : Miranda = Mrs. Pope, 1st time : Patch = Mrs. Harlowe : Isabinda = = Mrs. Mountain : — with the Farmer. Jemmy Jumps = Munden : Farmer Blackberry = Bannister, 1st time :—the Busy Body, which was now restored to its proper form, was acted at least 5 times more.

8. Wives Revenged. Tokay = Wilson : — with Dramatist. Ennui = Bernard :—and Tom Thumb. Grizzle = Blanchard.

10. Love makes a Man. Clodio = Lewis : Don Lewis = Munden : Carlos = Holman : Antonio =

Wilson: Don Duart = Fennell: Sancho = Blanchard: Angelina = Miss Brunton, 1st time: Louisa = Mrs. Bernard: Elvira = Miss Chapman.

11. By desire of the Cherokee Chiefs. Love in a Village, with, not acted 7 years, Author. Cadwallader = Bannister: Young Cape = Fennell: Mrs. Cadwallader = Mrs. Wells.

13. Hamlet. Laertes = Fennell: Polonius = Wilson: Queen = Mrs. Bernard: Ophelia = Mrs. Esten, 2d time:—rest as before.

17. Provoked Husband. Lord Townly = Holman, 1st time: Sir Francis Wronghead = Wilson: Manly = Farren: Squire Richard = Blanchard, 1st time: John Moody = Quick, 1st time: Count Basset = Bernard: Lady Townly = Mrs. Esten, 1st time: Lady Wronghead = Mrs. Webb: Lady Grace = Mrs. Mattocks: Miss Jenny = Mrs. Harlowe, 1st time:—with Poor Soldier. Darby = Munden, 1st time.

20. Douglas. Douglas = Fennell, 1st time: Glenalvon = Harley, 1st time:—with, 1st time, Picture of Paris in 1790.

27. Recruiting Officer. Brazen = Marshall: Kite = Cubitt: Bullock = Wilson: Melinda = Mrs. Bernard:—rest as Jan. 29 1788.

28. Beaux Stratagem. Archer = Lewis: Mrs. Sullen = Mrs. Pope.

31. Not acted 20 years, Earl of Essex. (acted Ap. 17 1782) Essex = Holman: Southampton = Farren: Burleigh = Harley: Queen Elizabeth = Mrs. Pope: Rutland = Mrs. Esten: Nottingham = Mrs. Bernard:—this poor T. was acted 7 or 8 times—Mrs. Pope was said to act the Queen particularly well.

Jan. 3. Henry 4th 1st pt. Falstaff = Wilson:

Francis = Blanchard : Lady Percy = Miss Chapman : —rest as before.

7. Child of Nature. Duke Murcia = Wilson, 1st time.

Feb. 2. Widow of Malabar, with, not acted 8 years, Upholsterer. Quidnunc = Munden : Razor = Quick : Pamphlet = Wilson : Termagant = Mrs. Mattocks : Harriet = Miss Chapman.

4. Never acted, School for Arrogance. Count Conolly Villars = Lewis : Mac Dermot (his servant) = Johnstone : Sir Paul Peckham = Wilson : Sir Samuel Sheepy = Munden : Dorimont = Aikin : Edmund (son to Sir Paul and Lady Peckham) = Farren : Picard = Marshall : Lady Peckham = Mrs. Mattocks : Lucy (daughter to Sir Paul and Lady Peckham) = Mrs. Wells : Lydia = Miss Brunton :—acted about 9 times——Count Conolly Villars, being descended from noble families in Ireland and France, is in consequence very proud—Lady Peckham is ignorant and vulgar, but proud of her riches—the Count had fallen in love with Lucy at a convent in France—she had fallen in love with him—on her return to England, she had brought Lydia with her as her friend—the Count is distracted between his passion for Lucy, and his detestation of an alliance with her family—Lady Peckham wishes Lucy to marry Sir Samuel—Sir Paul wishes her to marry the Count —Dorimont is in reality a Marquis—and the father of Lydia and the Count—he has substantial reasons for keeping himself concealed—as he appears in a shabby dress, the Count is very desirous that he should not be known as his father—at the conclusion, the Count is cured of his Arrogance—Dorimont has

his estates restored to him—the Count and Edmund marry Lucy and Lydia—this is on the whole a good C.—it was written by Holcroft, but as Holcroft imagined that Harris was prejudiced against him, Marshall at first avowed himself as the author of the piece — Holcroft says — " I have taken the plan, " several of the characters, and some of the scenes, " from the C. of Le Glorieux by Destouches—the " Count however has but little resemblance to the " original — Lucy and Mac Dermot none—Lady " Peckham is a new character"—on Oct. 8 1793 this play was reduced to an afterpiece.

11. Not acted 7 years, Isabella (acted Jan. 2 1786) Biron = Holman : Villeroy = Farren : Count Baldwin = Hull : Carlos = Harley : Sampson = Cubitt : Isabella = Mrs. Esten : Nurse = Mrs. Pitt.

15. Mrs. Esten's bt. She acted Letitia Hardy, and recited Collins' Ode on the Passions.

16. Never acted in this kingdom—Two Strings to your Bow. Lazarillo = Munden : Borachio (the master of a hotel) = Bernard : Octavio (in love with Clara) = Davies : Ferdinand (in love with Leonora) = Macready : Don Pedro (father to Leonora) = Powel : Don Sancho (father to Ferdinand) = Thompson : Donna Clara (in love with Octavio) = Mrs. Harlowe : Leonora (in love with Ferdinand) = Miss Stuart :—Don Pedro and Don Sancho agree that Ferdinand should marry Leonora—Don Pedro supposes that Don Felix, to whom he had contracted his daughter, is dead—Clara, the sister of Don Felix, assumes the character of her brother—Don Pedro, after some hesitation, receives her as such—Clara desires Don Pedro to let her have 200 pistoles—he promises to do so

—Lazarillo engages himself as a servant, first to Clara and then to Octavio—both of whom lodge at the same hotel—Don Pedro gives Lazarillo 200 pistoles for his master — Lazarillo by mistake gives the money to Octavio—at the conclusion, Octavio and Ferdinand marry Clara and Leonora—this is a moderate Farce—it was written by Jephson, and had been acted in Ireland—Jephson seems to have borrowed it, but with some improvement, from Vaughan—see the Hotel, or Double Valet at D. L. Nov. 21 1776—but as Vaughan is said (see B. D.) to have translated his Farce from an Italian and French piece, Jephson may have done the same.

26. Never acted, Woodman. Sir Walter Waring = Quick: Fairlop (the Woodman) = Bannister: Wilford = Incledon: Capt. O'Donnel (his friend) = Johnstone: Medley (servant to Sir Walter) = Blanchard: Bob (brother to Medley—in love with Emily) = Williamson, his 1st app.: Emily = Madame Pieltain, her 1st app.: Miss Di Clackit (cousin to Sir Walter) = Mrs. Webb: Dolly and Polly (daughters to Fairlop) = Mrs. Martyr, and Miss Huntley:—acted about 30 times—Wilford and Emily had fallen mutually in love—his uncle had discovered their attachment, and had hurried off Wilford to the continent, vowing to disinherit him, if he should ever see Emily again—Emily, on learning that Wilford was on his return to England, after an absence of three years, had left her usual place of abode, and had put herself under the protection of Fairlop—here the piece begins—Wilford and O'Donnel are in search of Emily—O'Donnel, by the directions which Medley gives him, mistakes Miss Di Clackit for Emily—in the

last scene, several female archers shoot at a target for a prize heifer—Emily gains the prize—at that moment, she and Wilford see each other—Sir Walter, who had wished to be on certain terms with Emily before he knew who she really was, now invites her and Wilford to his house, and offers them the assistance of his Chaplain—this Op. in 3 acts, was written by Bate Dudley—it is a very poor piece.

March 14. Never acted, Modern Antiques, or the Merry Mourners. Cockletop (an antiquarian) = Quick: Frank (his nephew) = Munden: Joey = Blanchard: Napkin = Wilson: Hearty = Powel: Mrs. Cockletop = Mrs. Mattocks: Mrs. Camomile = Miss Chapman: Belinda = Mrs. Harlowe: Flounce = Mrs. Rock: Nan = Mrs. Cross:—acted with success——Frank offers Cockletop a toasting-fork, &c. —Cockletop believes them to be Antiques—Mrs. Cockletop is told that her husband is dead—she pretends to grieve, but is really glad—Cockletop fancies that his wife is dead, and is glad of it—at the conclusion, Frank marries Belinda—this is a very good Farce by O'Keeffe—a hint for the Modern Antiques is taken from the Antiquary, and the outlines of the short scene between Joey and Nan from Love's a Jest—Cockletop's illegible manuscript is borrowed from the Nabob——O'Keeffe, in the edition of his works, is shamefully incorrect as to this F.—he represents Wilson, Cubitt and Mrs. Wells, as acting Hearty, Napkin, and Nan—and the piece itself as acted in 1789.

April 5. Never acted, Lorenzo. Count Lorenzo = Holman: Don Fabio (father to Seraphina) = Harley: Don Guzman (Duke of Alba) = Farren:

Garcias (friend to Lorenzo) = Davies : Gaspero = Thompson : Seraphina = Mrs. Pope : Zoriana = Miss Brunton :—acted about 6 times—the scene lies in Spain——Lorenzo and Seraphina were mutually in love—Fabio had consented to their union—Lorenzo had fallen into the hands of the Moors—Fabio had made Seraphina believe that Lorenzo was dead—and had forced her to marry Guzman—Zoriana is in love with Lorenzo—she ransoms him from the Moors—Zoriana and Fabio tell Lorenzo that Seraphina had willingly abandoned him—Lorenzo marries Zoriana—he learns from Guzman that Seraphina had given her hand to him with reluctance—they fight — Guzman is disarmed — Lorenzo reproaches Fabio with treachery—Guzman sends Seraphina to a distant castle, and orders Gaspero to watch all her motions—Gaspero and his associates take Lorenzo prisoner—Zoriana bribes Gaspero to admit her into the dungeon in which Lorenzo is confined—she finds him lying on the ground, and thinks he is dead—she poisons herself—Lorenzo rises—Fabio advances from behind to kill Lorenzo—Zoriana stabs Fabio—Guzman is mortally wounded by some assassins whom Fabio had hired to murder Lorenzo—Lorenzo and Seraphina are now at liberty to marry, but they do not give the least intimation that such is their intention—this T. was written by Merry, who afterwards married Miss Brunton—it is a dull play without any gross fault—the language is rather figurative than natural—Merry in his short preface compliments the performers in a fulsome manner.

11. Mrs. Pope's bt. Earl of Essex. Rutland =

Miss Brunton, 1st time: — with High Life below Stairs. Lovel = Munden : Duke's Servant (for that night only) = Lewis : Sir Harry's Servant = Blanchard : Philip = Wilson : Kitty (for that night only) = Mrs. Pope :—the Mock Minuet by Blanchard and Mrs. Pope.

16. For bt. of Lewis. Never acted, Wild Oats, or the Strolling Gentlemen. Rover = Lewis: Sir George Thunder = Quick : Harry Thunder = Holman : John Dory = Wilson : Ephraim Smooth = Munden : Sim = Blanchard : Gammon = Cubitt : Banks = Hull : Midge = Macready : Lady Amaranth = Mrs. Pope : Jane = Mrs. Wells : Amelia = Miss Chapman : — with Highland Reel. Shelty = Wilson, 1st time.

Wild Oats is, on the whole, a good C.—perhaps the best of all of O'Keeffe's pieces—Macready's part in the bills is called Midge — in O'Keeffe's works Muz—in the edition of Wild Oats printed in 1794, we have Mudge in the D. P., and Muz in the play.

28. For bt. of Bannister. Inkle and Yarico. Trudge = Gentleman, 1st app. : Yarico = Miss Chapman :—with Minor. Shift and Smirk (with Imitations) = Rees, 1st time : Minor = Macready : Sir William Wealthy = Wilson : Dick = Blanchard : Mrs. Cole = Mr. Bannister.

30. Holman's bt. Chapter of Accidents. Woodville = Holman, 1st time : Jacob = Blanchard, 1st time : Governour Harcourt = Wilson : — (rest as May 31 1790)—with Garrick's Ode on Shakspeare, by Holman and Miss Brunton :—and Quaker. Lubin = Incledon, 1st time.

May 2. Quick's bt. Brothers. Capt. Ironsides = Wilson, 1st time:—(see April 25 1787)—with Alexander the Little. Alexander = Quick: Clytus = Wilson: Cassander = Munden: Polyperchon = Bernard: Hephestion and Lysimachus (a la pugilistique) = Cubitt and Marshall: Statira = Mrs. Webb: Roxana = Mrs. Martyr: Sysigambis = Mrs. Pitt.

3. Mrs. Mattocks' bt. Fontainbleau. Squire Tally-ho = Blanchard:—with Intriguing Chambermaid. Drunken Colonel = Wilson: Lettice = Mrs. Mattocks.

5. Johnstone's bt. Castle of Andalusia. Pedrillo = Munden, 1st time:—with (by Macklin's permission) Love a-la-Mode. Sir Archy = Wilson, 1st time:—rest as usual.

6. Mrs. Martyr's bt. Widow of Malabar, with Midas reversed. Midas = Wilson: Apollo = Mrs. Martyr: Pan = Cubitt: Daphne = Mr. Munden: Nysa = Mr. Blanchard: Mysis = Mr. Johnstone:—and, never acted, Dreamer Awake, or the Pugilist Matched. Sir David Drowsy = Munden: Bob Sparwell (a pugilist) = Bernard: Prolix = Wilson: Lieut. Standfast = Blanchard: Lexicon (a pedant) = Marshall: Ormand = Macready: Emma (ward to Sir David) = Miss Chapman: Lady Drowsy = Mrs. Webb: Jenny = Miss Stuart:—the characters were printed in the bill—Sir David believes in dreams——he sees Ormand whom he supposes to be dead—and takes him for a ghost—he goes to consult Standfast who is disguised as a conjuror—Standfast threatens to expose him, unless he will consent to the union of Ormand and Emma—he consents—this F.

was written by Eyre—it is on the whole a poor piece —but pugilism is properly ridiculed—see May 28.

10. For the bt. of Mrs. Wells. Never acted, National Prejudice—Lewis—Quick—Holman—Farren — Blanchard — Mrs. Pope — Mrs. Mattocks—Mrs. Wells—Miss Chapman—Mrs. Harlowe—with Imitations by Mrs. Wells—and Poor Soldier—this C. was acted but once, it is not printed—it is attributed to Simons, who wrote the Village Coquette—see D. L. April 16 1792.

11. Farren's bt. Double Gallant. Atall = Lewis: Sir Solomon Sadlife = Quick: Careless = Farren: Lady Sadlife = Mrs. Pope: Lady Dainty = Mrs. Mattocks: Sylvia = Miss Brunton: Clarinda = Mrs. Bernard: Wishwell = Mrs. Harlowe.

14. Miss Brunton's bt. Earl of Essex, with Flitch of Bacon. Tipple = Munden, 1st time: Major Benbow = Wilson.

17. Blanchard acted Trudge, and Figaro, for his bt.

18. Wilson's bt. School for Wives. General Savage = Wilson:—with an Epilogue by Wilson riding on an Ass—and, 1st time, the Union, or St. Andrew's Day—the dialogue and part of the songs written by Wilson. Old Quiz = Quick: Young Quiz = Munden: Easy = Johnstone: Taffy = Blanchard: Scotch Cobler = Wilson: Helm = Incledon: Quotation = Bernard: Long Cork = Bannister: Scotch Cobler's Wife = Mrs. Webb: Irish Girl = Mrs. Martyr, &c.

19. Munden's bt. He would be a Soldier. Caleb = Munden, 1st time: — with Love in a Camp. Darby = Munden, 1st time.

24. For bt. of Mr. and Mrs. Bernard. Which is the Man? Belville = Gentleman, 1st app.: Beauchamp = Lewis: Fitzherbert = Aikin: Bobby Pendragon = Quick: Lord Sparkle = Bernard: Lady Bell Bloomer = Mrs. Pope: Miss Pendragon = Mrs. Mattocks: Julia = Mrs. Bernard:—with a Dissertation on Hobby-horses by Bernard — and, never acted, Primrose Green—Incledon—Wilson—Blanchard—Munden—Bernard—Mrs. Harlowe and Mrs. Warrell —not printed.

27. Mrs. Mountain's bt. Rosina. William (for 1st time, and positively that night only) = Mrs. Mountain: — with Lovers' Quarrels. Sancho = Quick: Lopez = Bernard:—(rest as Feb. 11 1790)—and Comus. Comus = Farren: Lady = Mrs. Wells.

28. Miss Chapman's bt. Dreamer Awake. Lieut. Standfast = Young Gentleman, author of the piece, his 1st app. on any stage:—Eyre was afterwards regularly on the stage.

31. Hull's bt. Midnight Hour. Sebastian = Bernard: Nicholas = Blanchard:—with Comedy of Errors. Dromio of Syracuse = Blanchard, 1st time.

June 1. Harley's bt. Not acted 7 years, Chances. Don John = Harley, 1st time: Don Frederick = Marshall: Antonio = Quick: 1st Constantia = Miss Chapman: 2d Constantia = Mrs. Pope: Mother in Law = Mrs. Webb: Landlady = Mrs. Pitt.

3. Miss Broadhurst's bt. Never acted, Cottage Maid—Bannister—Incledon — Munden—Bernard—Miss Broadhurst and Mrs. Pitt—not printed.

6. Wild's bt. Not acted 26 years, Double Falsehood. Julio = Holman: Henriquez = Gentleman, 1st app.: Angelo = Harley: Roderick = Davies: Ca-

millo = Munden: Don Bernard = Powel: Shepherd = Blanchard: Master of the Flock = Cubitt: Leonora = Mrs. Pope: Violante = Mrs. Wells:—with Tippoo Saib, 1st time—and Barnaby Brittle. Barnaby = Quick: Clodpole = Bernard: Jeremy = Blanchard, 1st time: Mrs. Brittle = Mrs. Mattocks.

10. Recruiting Officer. Brazen = Macready.

15. Theatrical Fund—by command of the Prince of Wales—Capt. Cook—Wild Oats—and Hob in the Well. Hob = Blanchard.

Thomas Ryder died Nov. 26 1791—he was a good actor, particularly in low Comedy—Hitchcock, in his History of the Irish Stage—1770-1771—says—"Ryder was distinguished by the versatility of his "genius—he acted a variety of characters during a "period of 11 or 12 years, when it might be truly "said, that he was almost every night before the "public."

Ryder's characters—selection only.

C. G. 1786-1787. Sir John Brute—Sir John Restless—Ben in Love for Love—Falstaff in Henry 4th part 1st and in Merry Wives—Hob in the Well—Crispin in Anatomist—Lissardo—Col. Feignwell—Trim in Funeral—Tom in Conscious Lovers—Lady Pentweazel in Lady Pentweazel in Town—Drunken Colonel in Intriguing Chambermaid—General Savage in School for Wives—Capt. Ironsides

—Sir Harry's Servant in High Life—Lovegold in Miser—*Sebastian in Midnight Hour.

1787-1788. Iago—Duretete—Capt. Flash—Bessus in King and No King—Capt. Brazen—*Carty in Tantarara Rogues All—Hardcastle—Major Oakly—Skipwell in Tit for Tat.

1788-1789. Zanga—*Duke Murcia in Midnight Hour—Heartwell in Old Batchelor—*Hector in Pharo Table—Bailiff in Good-natured Man—Shylock—Scapin—Evergreen in More ways than One.

1789-1790. Beau Clincher—Peachum—Don Jerome in Duenna—Petulant—Old Groveby in Maid of the Oaks—Lopez in Lovers' Quarrels—Major Benbow in Flitch of Bacon—Leon—Sir Tunbelly Clumsey in Man of Quality.

Hay. 1790. *Sidney in Try Again—*Don Lopez in New Spain—Sheepface in Village Lawyer.

C. G. 1790-1791. Darby in Poor Soldier.

Some few parts in obscure pieces are omitted.

* *Originally.*

HAY. 1791.

June 13. Agreeable Surprise. Sir Felix Friendly = Wilson, 1st app. at Hay. for 6 years : Lingo = Cornellys, from Dublin : Cowslip = Mrs. Wells : Mrs. Cheshire = Mrs. Webb.

20. Henry 4th pt. 1st. Falstaff = Palmer : Hotspur = Bensley : King = Williamson : Prince = Palmer Jun., 1st app. : Lady Percy = Mrs. Cuyler : Hostess = Mrs. Webb.

25. Never acted, Kentish Barons. Lord Clifford (in love with Elina) = Johnstone : Mortimer = Bensley : Gam = Bannister Jun. : Osbert = Mrs. Goodall : Bertram (an old soldier—friend to Clifford) = J. Aikin : William (servant to Mortimer) = Chapman : Elina (daughter to Auberville—in love with Clifford) = Mrs. S. Kemble : Susan (wife to Gam) = Mrs. Webb : Beatrice (Elina's attendant) = Mrs. Taylor : —acted 10 times—this play is supposed to take place in the time of Edward the 3d, or Richard the 2d—Lord Auberville and Lord Mortimer had been hereditary enemies—before Auberville's death they had been apparently reconciled, but Mortimer had retained his hatred—he had contrived to carry off Elina, just as she was on the point of being married to Clifford—here the piece begins—Clifford supposes that Elina had left her castle willingly—Osbert is a youth brought up by Mortimer—at the close of the 1st act Mortimer turns him out of his service—Os-

bert comes to Gam's house—Susan knows him to be Reginald, the son of Auberville, whom she had nursed —Osbert tells Clifford where Elina is—Clifford, Bertram and Osbert come to Mortimer's castle disguised as minstrels—Clifford is discovered—Bertram bursts in with a party of soldiers, and rescues Clifford—Mortimer is forced off——this piece, in 3 acts, is a jumble of Tragedy, Comedy and Opera—it was written by the Hon. Francis North—it is far from a good play—but several parts of the dialogue have considerable merit.

July 7. Taste and Feeling, 2d time—Wilson, Bannister Jun. and Mrs. Brooks—Oulton says that this Dramatic Caricature was well received on Mrs. Bannister's bt. in 1790, but disapproved of in this season.

9. Never acted, Next Door Neighbours. Sir George Splendorville = Palmer: Bluntly (his servant) = Bannister Jun.: Blackman (a rascally attorney) = Baddeley: Manly (an honest attorney) = S. Kemble: Willford (father to Henry, and supposed father to Eleanor) = J. Aikin: Henry = Palmer Jun.: Lucre = R. Palmer: Lady Caroline Seymour = Mrs. Brooks: Eleanor = Mrs. S. Kemble: Lady Bridget Squander = Miss Heard: Mrs. Evans (woman to Lady Caroline) = Mrs. Edwards:—acted about 12 times——this is a moderate C. in 3 acts—it was written by Mrs. Inchbald, but it is professedly taken from two French pieces—Sir George is very extravagant—he is in love with Lady Caroline—she is in love with him—in order to cure him of his extravagance, she accepts presents from him to a large amount—secretly purchases his estate—and contrives to win great sums from him at the gaming table—Sir George,

when reduced to distress, is deserted by his pretended friends — he is convinced of his folly — Lady Caroline gives him her hand and fortune—this part of the plot is taken from Le Dissipateur—the other part of it is taken from L'Indigent—Sir George, while his own house is undergoing a repair, becomes Next Door Neighbour to Blackman—Henry and Eleanor are lodgers in Blackman's house—they are poor—Willford is in prison—Sir George attempts to seduce Eleanor—she proves to be his sister—and to be entitled to the half of his fortune under his father's will—Henry and Eleanor are united——L'Indigent was translated in 1787, under the name of the Distressed Family—it is a Drama in 4 acts—very moral, but rather dull—Mrs. Inchbald has adapted it to the English stage with some improvements, particularly in the characters of Bluntly and Blackman.

22. Two to One.

26. Mrs. Bannister's bt. She wou'd and She wou'd not. Hypolita = Mrs. Jordan, 1st and only time of her appearing at the Hay.

30. Never acted, Surrender of Calais. Eustace de St. Pierre = Bensley : La Gloire (his son—in love with Madelon) = Bannister Jun. : John de Vienne (governour of Calais) = J. Aikin : Count Ribaumont (in love with Julia) = Palmer : O'Carrol (an Irishman —attendant on Julia) = Johnstone : King Edward the 3d = Williamson : Serjeant = Wilson : 1st Carpenter = Parsons : Julia (daughter to John de Vienne —in love with Ribaumont) = Mrs. S. Kemble : Madelon (in love with La Gloire) = Mrs. Bland : Queen Philippa = Mrs. Goodall :—acted 28 times——this play, in 3 acts, has met with much greater success

than it deserved—it is a jumble of Tragedy, Comedy and Opera, with a ridiculous attempt at obsolete language—if Colman Jun. had paid proper attention to Murphy's excellent remarks in News from Parnassus, (see C. G. Sep. 23 1776) he would not have written such dialogue as was never spoken—the language of the Surrender of Calais is not the language of the time of Edward the 3d, nor of George the 3d, nor of any intermediate reign—there are two glaring absurdities—the French characters speak English, as they must of course do in an English play, but they interlard their conversation with scraps of French —the Serjeant says " We have frogs in the wells, " and snuff at the merchants "—this poor attempt to raise a laugh from the galleries at the expense of the French is not natural in the mouth of a Frenchman—did Colman suppose that taking snuff was a general practice more than 100 years before the discovery of America?—it is not worth while to enumerate the smaller improprieties—for the History on which this play is founded, see the extract from Froissard at the end of the Siege of Calais translated in 1765—Colman has on the whole deviated less from real facts than the French Author, but Froissard expressly says, that Eustace de St. Pierre was the richest burgher of the city—Froissard's simple narrative is much more interesting than any thing in the French play, or in Colman's piece.

Aug. 2. For bt. of Parsons. Country Girl. Moody = Bensley : Sparkish (for that night only) = Bannister Jun. : Country Girl = Mrs. Jordan, last app. at Hay. : Lucy = Miss Fontenelle :—with Village Lawyer.

3. (or 13) Never acted, Irishman in Spain—this Farce was published in 1791 with the following cast —Kilmainham (servant to Guzman) = Rock: Don Carlos (in love with Olivia) = Farley: Don Guzman (guardian to Olivia) = Wewitzer: Olivia (in love with Carlos) = Miss Heard: Viletta (her woman) = Miss Fontenelle:—but the names of R. Palmer and Mrs. Goodall were in the bill on the 1st night—Olivia is offended at Carlos for putting off their intended wedding day—she pretends that she will go into a convent—Viletta, Guzman and Kilmainham assume the characters of an Abbess, a Confessor, and Don Fabio, who is the elder brother of Carlos—at the conclusion Carlos marries Olivia—this Farce is professedly taken from the Spanish by Stuart—it is a poor piece in one long act—the author in his preface says—" the following little piece is but a hasty muti-" lation of a farce, in 2 acts, called, She would be a " Duchess, which was stopped by the Lord Chamber-" lain, at the request of Gen. Gunning."

10. Wilson acted Sir Christopher Curry, and Peeping Tom for his bt.—each for the 1st time.

16. Mrs. S. Kemble's bt. Battle of Hexham, with, never acted, Northern Inn, or the Days of Good Queen Bess—R. Palmer—Wilson—Bannister Jun. —Wewitzer—Miss Fontenelle and Mrs. Taylor—— this piece is said to have been taken by S. Kemble from Heywood's Fair Maid of the West, or a Girl worth Gold.

19. Johnstone's bt. Beggar's Opera. Macheath = Mrs. Edwards: Peachum = Mr. Wilson: Filch = Miss Fontenelle: Lockit = Mr. Cubitt: Polly = Mr. Bannister: Lucy = Mr. Johnstone: Diana Trapes =

Mr. Parsons: Mrs. Vixen = Mr. Wewitzer: Mrs. Slammekin = Mr. Bannister Jun. (the only time of their appearing in these characters) Mrs. Peachum = Mrs. Webb.

24. Bannister's bt. Richard the 3d. Richard (1st and only time) = Bannister Jun.: Lady Anne = Mrs. S. Kemble.

31. For bt. of Bannister Jun. Surrender of Calais, and Bon Ton. Sir John Trotley = King: Lord Minikin = R. Palmer: Col. Tivy = Palmer, 1st time: Davy = Parsons: Miss Tittup = Mrs. Brooks: Lady Minikin = Mrs. Taylor. *(Bills from Mr. Field.)*

BATH 1790–1791.

Oct. 16. Child of Nature. Valentia = Durravan.

Nov. 6. Wonder. Lissardo = Durravan: Violante = Miss Wallis.

11. Battle of Hexham. Gondibert = Dimond: Gregory Gubbins = Knight: Fool = Durravan: Queen = Mrs. Simpson: Adeline = Miss Wallis.

25. Recruiting Officer. Brazen = Knight: Bullock = Blisset: Sylvia = Mrs. Smith: Rose = Mrs. Knight.

27. Provoked Husband. Lady Townly = Miss Wallis: Miss Jenny = Mrs. Knight:—with Adventurers. Peregrine Bramble = Knight: Metaphor = Durravan.

Dec. 2. Castle of Andalusia. Pedrillo = Durravan:—with Midnight Hour. Sebastian = Durravan.

9. Cymbeline. Cloten = Durravan: Imogen = Miss Wallis.

21. Conscious Lovers. Tom = Durravan.

23. Never acted, Julia de Roubigné. Savillon = Dimond: Roubigné = Murray: Montauban = Hodgkinson: Julia = Miss Wallis: Laura = Mrs. Smith:—acted 3 times—this T. is attributed to Catharine Metcalfe—it is founded on the celebrated novel, and is not printed. (*B. D.*)

Jan. 25. German Hotel. Count Werling = Blisset: Baron Thorck = Murray: William = Durravan: Mrs. Dorville = Mrs. Simpson: Adelaide = Mrs. Knight

Feb. 1. Inconstant. Duretete = Knight: Petit = Durravan: Bisarre = Mrs. Knight: Oriana = Mrs. Smith.

22. Dimond's bt. Way to keep him. Lovemore = Dimond: Sir Bashful Constant = Murray: Sir Brilliant Fashion = Durravan: Widow Belmour = Miss Wallis: Mrs. Lovemore = Mrs. Simpson:—£120.

March 12. Mrs. Knight's bt. Dramatist, and Spoil'd Child. Tag = Knight: Little Pickle = Mrs. Knight:—£122.

15. Miss Wallis acted Lady Townly and Lady Bab Lardoon for her bt.—£126.

22. Durravan acted Sir Brilliant Fashion and Lying Valet for his bt.—£91.

29. Durravan acted Lord Ogleby, 1st time.

31. Merchant of Venice. Portia = Miss Wallis: —with Ways and Means. Tiptoe = Durravan.

April 14. Richard 3d = Murray: Tressel = Young Gentleman, his 1st app. on any stage:—Elliston—he acted Tressel at Bristol on 25th.

16. Rosalind = Miss Hopkins, her 1st app. on any stage.

28. Cymbeline. Arviragus = Young Gentleman, his 2d app. on this stage:—Elliston—he did not play after this night.

Wilkinson says—"Elliston's reception was wonderful, but as there was not a conveniency of engaging him at that late part of the season, Miss Wallis' father strongly recommended him to me—as soon as I had heard him rehearse Tressel, I instantly engaged him, and he made his 1st app. at Leeds as Dorilas in Merope with much approbation; and has continued so improving, that he is universally liked as a young actor of rising merit—his person is very good, his features and voice very pleasing, but his powers not extensive—a little more levity and fire would help him, for he has not the too natural error of youth, too much rant, but wants a little more quickness and variety"—he adds that Elliston was not then 21—Elliston continued with Wilkinson till 1793-1794, when he returned to Bath.

30. School for Arrogance. Count Conolly Villars = Dimond: Sir Paul Peckham = Blisset: Lydia = Miss Wallis.

May 7. Modern Antiques. Cockletop = Blisset: Joey = Knight: Mrs. Cockletop = Mrs. Didier.

The Company went to Bristol June 13.

June 27. Miss Wallis acted Monimia, and Lady Bab Lardoon for her bt.—£69.

July 18. Murray's bt. Roman Father. Horatius = Murray: Horatia = Miss Wallis:—£117.

27. Durravan's bt. Cymbeline, with Two Strings to your Bow. Lazarillo = Durravan:—£87.

29. Durravan acted Filch, and Tinsel in Drummer.

In the course of the season Knight acted Vincentio in Bold Stroke for a Husband—Gratiano.

Durravan acted Jack Meggot—Flutter—William in As you like it—Lazarillo in Spanish Barber—Osrick—Young Philpot.

D. L. COMPANY AT HAY. 1791-1792.

D. L. being pulled down, the Company performed at the Opera House, or, as it was called in the bills, the King's Theatre in the Hay.—the boxes were raised to 6s. and the pit to 3s.: 6d.—the first performance was on

Sep. 22. Poor Old Drury!!! with Haunted Tower, and Pannel—the Prelude is not printed, but a cir-

cumstantial account of it is given in the B. D.—the performers were—Palmer—Parsons—Barrymore—R. Palmer—Wewitzer—Wrighten the Prompter, &c.

Oct. 10, Trip to Scarborough. Lord Foppington = Dodd: Loveless = Wroughton: Young Fashion = Palmer: Sir Tunbelly Clumsey = Moody: Col. Townly = Barrymore: Lory = Baddeley: Probe = Waldron: Berinthia = Miss Farren: Amanda = Mrs. Kemble: Miss Hoyden = Mrs. Jordan: Nurse = Mrs. Hopkins.

17. Henry 5th, and Cave of Trophonius.

27. Confederacy, and Pannel.

Nov. 2. Inkle and Yarico.

7. Not acted 10 years, Henry 4th part 1st. Falstaff = Palmer: Hotspur = Kemble: King = Bensley: Prince = Wroughton: Worcester = J. Aikin: Sir Richard Vernon = Barrymore: Poins = R. Palmer: Francis = Bannister Jun.: 1st Carrier = Moody: Lady Percy = Mrs. Powell: Hostess = Mrs. Hopkins:—with Sultan. Roxalana = Mrs. Jordan.

8. Recruiting Officer, and Deserter.

11. Inconstant, with Follies of a Day.

14. Richard the 3d. Prince of Wales = Miss De Camp:—Richmond is omitted in the bill.

29. Poor Old Drury, 14th time—with Wonder. Don Felix = Kemble: Col. Briton = Wroughton: Don Pedro = Parsons:—rest as Jan. 3 1787.

30. School for Fathers. Col. Oldboy = Suett: Jenny = Mrs. Edwards, 1st time:—with Katharine and Petruchio = Mrs. Goodall and Palmer.

Dec. 1. Provoked Husband. Lady Townly = Miss Farren.

2. Clandestine Marriage, and Don Juan.

6. Careless Husband——12. Revenge.

7. Rivals. Lydia Languish = Mrs. Goodall :— with Flitch of Bacon. Tipple = Bannister Jun.

27. Tempest. Caliban = Bannister, his 1st app. in the D. L. Company for 5 years.

31. Cymon. Cymon = Kelly, 1st time : Linco = Bannister Jun., 1st time : Merlin = Bannister : Dorus = Parsons : Sylvia = Miss Hagley, 1st time : Urganda = Mrs. Crouch, 1st time : Fatima = Mrs. Jordan, 1st time : Dorcas = Mr. Suett, 1st time :—to conclude with a Grand Procession of the hundred Knights of Chivalry and the representation of an ancient Tournament—this poor piece was acted between 30 and 40 nights to the disgrace of the public taste—it must however be allowed that the Spectacle was a very grand one—the two principal knights fought on live horses, which was at that time considered as a mighty feat—this unusual exhibition was so attractive, that it was thought worth while at C. G. to burlesque it—one evening, after the play, Lewis came forward, and said that, with the permission of the audience, they would give a public rehearsal of the Mock Procession—the thing did not produce the expected effect and was never repeated —nor was it ever advertised in the bills.

The large theatre in the Hay. was admirably calculated for equestrian performers, but not at all suited to the common actors and actresses, who appeared diminutive, and were obliged to elevate their voices above the natural pitch in order to be heard.

Jan. 18. Huniades. Christians—Huniades (Regent of Hungary) = Kemble : Corvinus (his son) =

Wroughton: Count Cilley (great uncle to Ladislaus, the young King of Hungary) = Barrymore: Campestran (a Franciscan Monk) = J. Aikin: the part of Agmunda was attempted by Miss Brand, the author of the Tragedy, being her 1st app. on any stage:—Turks—Mahomet 2d (Emperor of the Turks) = Palmer, &c.:—Belgrade is besieged by the Turks—the citizens are reduced to great straits—Mahomet offers to make peace on condition that Agmunda will marry him—she is sister to the young king—she detests Mahomet, and at last acknowledges that she is privately married to Corvinus—by the treachery of Count Cilley, Agmunda is carried to the Turkish camp—Mahomet is struck with her beauty—she sets him at defiance—the sword of Corvinus is brought in, and Corvinus is supposed to be killed—Agmunda is in despair—she agrees to marry Mahomet, provided he will spare her country, and allow Corvinus to be buried—the marriage takes place between the 4th and 5th acts—Huniades defeats the Turks, but is mortally wounded—Mahomet is forced off the stage by his own troops—Corvinus enters—Agmunda dies—Huniades seems to have no hope of recovery, but he does not die—Agmunda had been poisoned by the order of Mahomet—much is said in the first 4 acts about Huniades—when Kemble came on in the last scene in black armour, a considerable degree of laughter took place—without any reason, as the thing was quite correct—Edward the Black Prince was so called from the colour of his armour—after the 1st night this T. was withdrawn till Feb. 2, when it was brought forward with alterations and called

Agmunda—Bensley's name was in the bill instead of Kemble's—in that shape it was acted only once—tho' this is far from a capital play, yet it certainly did not deserve the treatment it met with; many a worse T. has run its 9 nights, and Huniades would perhaps have succeeded, if Mrs. Siddons had played the principal character instead of the author, who did not aid the play by her own acting.

Miss Brand published Huniades in 1798—it was printed with a 2d title—"the Siege of Belgrade"—but this title had not appeared in the bills—the Introduction contained a particular account of the History on which the T. was founded—it is supposed to take place on the 5th and 6th of August in 1456—Agmunda seems to be entirely a fictitious character—Miss Brand had with much propriety consulted the Koran, &c. when she wrote her Mahometan characters.

Miss Brand, notwithstanding her indifferent success at the Hay., considered herself as an actress of sterling merit—in 1794 she engaged under Wilkinson—her 1st app. was in Lady Townly, for which character she was much too formal, but the rude reception she met with from some ladies was more disgraceful to themselves than to her—her stage dresses were elegant, but the effect of them was lost by her wearing of stays in the old fashion—when she brought out her T. of Agmunda, she was so fearful that her invaluable treasure might be purloined, that she wrote out a copy of the play, without a single line of her own part in it—at the end of an act she found the altar-table placed too far back, and exclaimed "if the theatre were to fall in one momentous crash,

" she would not begin till it was more advanced "—and at the end of the 4th act, she with the utmost composure and the most dignified solemnity told the prompter, that she would not proceed in her business, unless he first assured her she might depend on two flourishes previous to her entrance—at the rehearsal, after a pause of considerable length, when all were in amazement lost, she turned round with great state and said, "observe, Mr. Warren, I have stopped " thus long, that you may remember at night, all " this length of time I shall be weeping "—the play itself was as unsuccessful at York, as it had been in London.

When Wilkinson's son asked her what Farce she would choose for her benefit, after a solemn pause she said, " why Sir should I strike the anvil of my " brain, when there is nothing to hammer out "—she considered it as degrading to a person of sense to see a Farce, and while she was at York she never but once murdered her own time in that manner. *(Wilkinson.)*

Jan. 21. Isabella — Mrs. Siddons' 1st app. this season.

24. Jane Shore. Alicia = Mrs. Powell.

28. Venice Preserved, with Englishman in Paris. Lucinda = Miss De Camp, 1st time.

31. Fair Penitent.

Feb. 4. Gamester, and High Life.

7. Richard 3d. Queen = Mrs. Siddons, 1st time: Duchess of York = Mrs. Ward:—with Waterman. Tug = Bannister: Robin = Suett: Wilhelmina = Mrs. Bland.

8. Jealous Wife. Oakly = Wroughton: Major

Oakly = Baddeley : Mrs. Oakly = Mrs. Ward :—with Doctor and Apothecary.

11. Grecian Daughter, and Quaker.

18. Macbeth. Malcolm = Palmer Jun., 1st app. there.

23. Not acted 3 years, Douglas. Norval = Kemble : Stranger = Bensley : Glenalvon = Palmer : Lord Randolph = J. Aikin : Lady Randolph = Mrs. Siddons :—this bill is rightly printed as the characters were called originally——with the Author. Mr. and Mrs. Cadwallader = Bannister and Mrs. Goodall.

27. Mayor of Garratt. Mrs Sneak = Mrs. Goodall, 1st time.

March 1. Not acted 5 years, King John. King John = Kemble : Faulconbridge = Palmer : Hubert = Bensley : King Philip = J. Aikin : Arthur = Miss De Camp : Constance = Mrs. Siddons : Queen Elinor = Mrs. Hopkins.

3. School for Scandal, and Pannel.

6. Not acted 4 years, King Lear. Gentleman Usher = R. Palmer : —rest as Jan. 21 1788.

10. Merchant of Venice. Shylock = Kemble : Anthonio = Bensley : Bassanio = Wroughton : Gratiano = R. Palmer : Lorenzo = Dignum : Launcelot = Suett : Portia = Mrs. Siddons : Nerissa = Mrs. Goodall : Jessica = Mrs. Bland.

13. Mary Queen of Scots, with Bon Ton. Davy = Suett.

19. Palmer's bt. Rivals, with American Heroine, 1st time.

26. Mrs. Siddons' bt. Henry 8th. Wolsey = Bensley : Cromwell = Kemble :—rest as before—— Mrs. Siddons will recite Collins' Ode on the Passions.

29. For bt. of Bannister Jun. Surrender of Calais —(by Colman's permission) —O'Carrol = Johnstone from C. G. : King Edward = Barrymore : Ribeaumont = Palmer : Sergeant = Suett : Julia = Mrs. Powell :—rest as at Hay. July 30 1791—with Minor. Shift and Smirk = Bannister Jun. : Mrs. Cole = Mr. H. Angelo, 1st and only app.

31. Coriolanus—as Feb. 7th 1789.

April 9. Dodd's bt. As you like it. Touchstone = Dodd : Orlando = Barrymore : Audrey = Mrs. Edwards :—rest as before.

10. Miss Pope's bt. Not acted 8 years, Double Gallant. Atall = Palmer : Sir Solomon Sadlife = Parsons : Careless = Wroughton : Clerimont = Barrymore : Lady Sadlife = Miss Farren : Lady Dainty = Miss Pope : Clarinda = Mrs. Goodall : Sylvia = Mrs. Kemble : Wishwell = Mrs. Edwards :—with Critic—the Double Gallant was acted Nov. 8 1788.

11. Bensley's bt. Surrender of Calais, and Spoil'd Child.

12. Baddeley's bt. Tempest, with Swindlers—Palmer—Baddeley—Bannister Jun.—Mrs. Goodall —Mrs. Powell——this F. had been acted for Baddeley's bt. April 25 1774.

13. For bt. of Wrighten, Prompter. Rivals. Capt. Absolute = Wroughton.

16. Mrs. Jordan's bt. Country Girl. Moody = King :—with (never acted) Village Coquette—Bannister Jun.—Suett—Mrs. Jordan—Mrs. Ward—Miss De Camp—to conclude with a Rural Breakfast, and a dance by the characters——this piece is not printed —it was written by Simons, an Irish Gentleman of good family, but small fortune—he was a dramatic

enthusiast—all his ideas seemed to centre in a theatre; and to persons who were theatrical he was a most pleasing companion—he was intimate with the Hon. Mrs. Hobart, (afterwards Countess of Buckinghamshire) and the rural breakfast introduced in his piece was a representation of that given by her to the Prince of Wales, &c. at her villa near London—for this reason she was very desirous to have the Village Coquette represented again—when she applied to Kemble for that purpose, he said it depended on Sheridan—when she applied to Sheridan, he said it depended on Kemble—*(Lady Buckinghamshire)*—the piece was probably calculated merely for a benefit night, for Simons had no great genius for writing, tho' he was rather fond of it—his forte was Imitation—in which he was superiour to Mathews, Caulfield and probably Wilkinson—some of their imitations were excellent—others were caricatures, very unfair and injurious to the persons imitated—Simons imitated only those performers whom he admired—and them he gave in their best style—he could imitate in an unfavourable manner, nobody better, but he had too much good sense and good nature to do so in company—when a young man, he frequented the Dublin theatre at the time when Mrs. Crawford was engaged—he was also intimate with her off the stage—for these reasons he had a particular pleasure in recalling Mrs. Crawford to the minds of those who had seen her, and in giving those who had not seen her, a high opinion of her talents—his best imitation was the mad scene in Jane Shore—he played Alicia as Mrs. Crawford and Jane Shore as Mrs. Siddons—a person whose eyes were shut might almost have

persuaded himself that the two great actresses were in the room—he was very happy likewise in imitating Mrs. Siddons in the sleeping scene of Lady Macbeth and in the ring scene of Isabella—Mrs. Crawford in Lady Randolph—King and Mrs. Abington in Sir Peter and Lady Teazle—Mrs. Jordan in Nell, &c. ——at Mrs. Abington's own request, he was once prevailed on to imitate her in Lady Racket—she sat with her fan before her face, and when he had done, she acknowledged that he had skimmed the cream of her performance—she was however inwardly hurt that any person could come so near her, and she afterwards said, "it was no matter whether she "should return to the stage or not, as Mr. Simons "could act as well as she could."

Simons was a private actor at the Margravine of Anspach's—in which line he probably did not excel—he played however Mrs. Cheshire with much success—he acted Dol Tearsheet in Falstaff's Wedding, and particularly the Queen in Chrononhotonthologos—he introduced into his part a mock mad scene—Wathen, who lay dead upon the stage, had the utmost difficulty to suppress his laughter; and Bannister Jun., who was a spectator, spoke highly of the whole performance of the piece—the Margravine had a very handsome new suit made for Simons, and she dressed him herself in all her jewels.

Simons was not a fine singer—but his singing was much approved of—his songs were chiefly comic—on his first invitation to Carlton House, the Prince of Wales, with peculiar politeness and condescension, as soon as the cloth was removed, left his proper place, and came and seated himself by Simons, telling

him that for every song which he requested him to sing, he would sing one himself—he afterwards said, that Mr. * * * and Mr. Simons were the two best Gentlemen singers in England——this was vastly delightful while it lasted, but it did not last for ever —invitations were repeated—Simons was expected to sing and imitate, but without being permitted the privilege of passing the bottle—this was so very unfair, that by changing his lodgings, or something of that sort, he kept himself out of the way of farther invitations. (*Simons.*)

April 19. Bannister's bt. Love for Love. Valentine = Kemble : Ben = Bannister Jun. : Tattle = Dodd : Foresight = Parsons : Sir Sampson Legend = Moody : Scandal = Bensley : Jeremy = Baddeley : Angelica = Miss Farren : Mrs. Frail = Miss Pope : Miss Prue = Mrs. Jordan : Mrs. Foresight = Mrs. Ward :—with Richard Cœur de Lion. Richard = Kelly : Blondel = Barrymore : Sir Owen = Bannister : Antonio = Mrs. Bland : Matilda = Mrs. Crouch.

20. Never acted, Fugitive. Young Manly = Palmer : Admiral Cleveland = King : Old Manly (father to Young Manly and Miss Manly) = Parsons : Wingrove = Wroughton : Sir William Wingrove (father to Wingrove and Julia) = Bensley : Larron (a smuggler) = Wewitzer : Lord Dartford = Dodd : Welford (in love with Miss Manly) = Barrymore : William = Benson : Miss Herbert = Miss Farren : Miss Julia Wingrove = Mrs. Jordan : Mrs. Larron = Miss Pope : Mrs. Manly = Mrs. Hopkins : Miss Manly (in love with Welford) = Mrs. Kemble : Mrs. Rachel Cleveland = Mrs. Ward :——Young Manly and Julia are

mutually in love—Sir William Wingrove, who is very proud of his own family, insists that his daughter should marry Lord Dartford—she promises Young Manly to elope with him—he is so elated with joy that he gets drunk—when he comes to the place of appointment, Julia is naturally offended at seeing him in such a state—she makes her escape from him, and puts herself under the protection of Larron—Mrs. Larron introduces her to Old Manly as a mistress, not knowing who she is—Old Manly is surprised at seeing Miss Wingrove—she again makes her escape, and takes refuge in the house of Welford—but on finding that her being at Welford's had produced a quarrel between him and Miss Manly, she once more becomes a Fugitive—in the mean time, Young Manly is shocked at his behaviour to Julia, and ashamed to beg her pardon—at the conclusion, she forgives him, and they are united with the consent of her friends——there is an important underplot—Young Wingrove is in love with Miss Herbert—she likes him, but this does not prevent her from teazing him till the last act—this is a good C.—it was written by Richardson—the principal part of the plot is taken from the Coxcomb—(see T. R. 1682)—and judiciously adapted to modern times—the characters of Larron and Mrs. Larron, Young Manly and Julia, are evidently borrowed from the Tinker and his Trull, Ricardo and Viola—the Fugitive was acted at least 13 times—it appears from an advertisement prefixed to it, that Kemble had acted Admiral Cleveland at a short notice——Richardson was intimate with Sheridan—his widow had some share in D. L. when that theatre was burnt.

25. Theatrical Fund. Othello.

26. Mrs. Goodall's bt. She wou'd and She wou'd not, with Follies of a Day. Mrs. Goodall acted Flora, and Susan.

28. Jealous Wife. *Mr. and Major Oakly = Kemble and Palmer:* (their first app. in those characters) Charles = Barrymore: Russet = J. Aikin: Sir Harry Beagle = R. Palmer: Lord Trinket = Dodd: Capt. O'Cutter = Moody: Mrs. Oakly = Mrs. Siddons, 1st time: Lady Freelove = Mrs. Hopkins: Harriet = Mrs. Kemble.

Downes, generally speaking, arranges the characters according to their rank in the Drama, and not according to the consequence of the performers.

The D. L. bills for 1711-1712 are printed in the original numbers of the Spectator—at that time there seems to have been no fixed rule, but generally speaking the principal actors took the lead—sometimes a woman's name was the first in the bill—Chetwood complains of the difficulty he found in printing the bills so as to satisfy the performers—and Wilkinson gives us a specimen of the different sized letters in which the great and insignificant performers were advertised in the bills—see C. G. April 30 1753.

In latter times the situation in the bill seems to have been the bone of contention —— Kemble in 1790-1791 revived in a considerable degree the old mode of classing the characters according to their rank, without regard to the performers—but this plan was not invariably adhered to, of which the bill for this evening is a sufficient proof—it should seem that

even this method could not prevent disputes, and that Kemble was obliged to advertise himself and Palmer, in an extraordinary and absurd manner—every one is right in keeping up his own consequence to a certain degree—but the vast importance which actors attach to the situation of their names in the bills, and to some other points of theatrical etiquette, must appear ridiculous to every body but themselves.

Wilkinson says, that when Knight was in the York Company, he was to have played Twineall in Such things are, for the manager's benefit, but because his name was placed third in the bill, he would not act.

In this Account of the Stage, I have generally arranged the characters according to the importance of the parts, as considering that to be the best method——when we look at a bill, we want to know who acts Macbeth, but care very little who acts Duncan.

May 1. Suett's bt. Twelfth Night. Malvolio = Bensley.

8. For bt. of Mrs. Bland, and Mrs. Powell. Tempest. Dorinda = Mrs. Powell, 1st time :—with (for last time) Spoil'd Child. Little Pickle (for that night only) = Mrs. Jordan.

17. Belle's Stratagem, and Citizen.

23. Never acted, Dido Queen of Carthage. Æneas = Mrs. Crouch : Iarbas = Kelly : Dido = Madame Mara :—this Op. in 3 acts is said to have been written by Hoare, and to have been brought out at a great expense—it was acted but 5 times—in the Cave-scene, Dido might have said to Æneas, with-

out any impeachment of her modesty—" Do your " worst."

24. Mrs. Ward's bt. Heiress. Sir Clement Flint = Bensley: Mrs. Blandish = Mrs. Ward:—with (positively the last time this season) Spoil'd Child.

29. Dignum's bt. Never acted, the Dupes of Fancy, or Every Man his Hobby. Tintem (a florist) = Baddeley: Gaby (his servant) = Bannister Jun.: Grub (a butterfly fancier) = Suett: Wallingford = Dignum: Miss Tintem = Miss Collins: Dolly (her maid) = Miss Pope:——Wallingford and Miss Tintem are mutually in love—Tintem insists that his niece should marry Grub—Grub, in attempting to catch a butterfly, destroys one of Tintem's favourite flowers—they quarrel—Tintem consents to the union of Wallingford and his niece——this is a very poor F. by George Saville Carey—he has dedicated it in a very pompous manner to Mrs. Jordan.

30. Siege of Belgrade, and Apprentice.

June 13. Constant Couple. Sir Harry Wildair = Dodd, 1st app. in that character these 5 years.

14. Know your own Mind, and Quaker.

15. Beaux Stratagem, and Englishman in Paris. Archer and Buck = Palmer: Mrs. Sullen = Mrs. Goodall.

G. S. Carey, who wrote the Dupes of Fancy, was a bad Dramatist, but a good Imitator—he used to travel about the country—his bill of fare at Cambridge, in 1785, was as follows—in the course of the evening he gave an imitation of two cats making love.

BY SUBSCRIPTION.

In a GREAT ROOM, at the BLACK BEAR, SHOEMAKER-ROW,

On WEDNESDAY the 2d of *March*, 1785;

WILL BE DELIVERED

A THEATRICAL DISQUISITION,

In THREE PARTS.

With a POETICAL APOLOGY.

As represented at the Theatres Royal *Covent Garden* and *Hay-Market*, and before their Majesties at *Windsor*.

CHARACTERS imitated in the LECTURE.

PART I.

Dr. Fiddlestick a superficial Manager, Dr. Fisher.
A Song, Mr. Vernon.
Mark Anthony, Mr. Barry.
Jane Shore, Mrs. Hartley.
Waterman, Mr. Bannister.
Shylock, Mr. Henderson.
Cymbeline, Mr. Hurst.
Feignwell, Mr. Leoni.
Dumont, Mr. Wroughton.
Juno in her Cups, Miss Catley.
No Flower that Blows, Mrs. Baddeley.
Etiquette, Mr. Edwin.
Macheath, Mr. Webster.
Macbeth, Mr. Macklin.
Roundelay, Mrs. Cargill.

The Three Richards, Messrs. Barry, Garrick, and Smith.

PART II.

Hecate, Mr. Bannister.
Mincit, Mr. Barthelemon.
Gutterel, Mr. Keer.
Amo amas, Mr. Edwin.
The Warwickshire Lads, &c. Mr. Vernon, and Mr. Dibdin.
Harlequin's Invasion, Welshman, Mr. Wight; Herald, Mr. Dodd; Taylor, Mr. Parsons.
Charming Fellow, Mrs. Wells.
Buck, Mr. Woodward.
Richard, Mr. Smith.

Serenade in the Jubilee, Messrs. Vernon, Bannister, and Keer.

PART III.

PROSPERO in the manner of the late Mr. MOSSOP.

Widow LOVEIT, in the Commissary, Mrs. PITT.

The Examination of a STAGE CANDIDATE, after the Manner of the Immortal GARRICK.

A New Dialogue in the Shades, between Messrs. *Foot* and *Weston*.

Door to be open at 7, and to begin at 8 o'clock.
Admittance 2s.——There will be a good fire.
Tickets to be had at the Printing Office, Corner of Green-street, and at Mr. Wynne's Music Shop.

C. G. 1791-1792.

Sep. 12. Dramatist. Ennui = Munden, 1st time: Miss Courtney = Mrs. Merry, late Miss Brunton:—with Farmer.

14. Fontainbleau——16. Suspicious Husband.

17. Busy Body, and Love in a Camp.

19. Count of Narbonne. Theodore = Bloomfield from Bath, 1st app. :—rest as March 22 1790.

21. He would be a Soldier. Caleb = Fawcett from York, 1st app. :—Fawcett was recommended by Cumberland to Wilkinson, and made his 1st app. at York, May 24 1787 in the character of Douglas, in which Wilkinson thought him promising; but Fawcett did not answer his expectations, as he had been

engaged entirely to play heroes and lovers—he soon after acted Romeo, in which he was very indifferent —he played Col. Briton and other parts in genteel Comedy, and was only tolerable in them—Wilkinson had no notion at that time that low Comedy would prove his forte—see the York bills for 1788—Jemmy Jumps established Fawcett's reputation at York, and paved the way for his removal to London.

Fawcett in Jemmy Jumps sometimes took unpardonable liberties—he one night, tho' the scene lies in St. James' Park, talked of walking to Leeds the next day—another time, when the Farmer was acted, the evening after Mrs. Fawcett was brought to bed, Valentine asked Jemmy Jumps, who is not only in search of a wife, but an utter stranger to him, how his wife did? and Fawcett in reply said, she had produced a chopping boy, and was as well as could be expected—this glaring impropriety, instead of being hissed as it deserved, was greatly applauded —and while any audience will permit a favourite actor so to overstep the modesty of nature, there can be no wonder that Comedians will take liberties with those auditors who will not be at the trouble of thinking for themselves one minute, and of resenting such an affront offered to their understanding—it would be much better for the actor's real reputation, if all additions to the part were immediately reprobated, as the most favourite Comedians would then be on their guard, *(Wilkinson)* and would not indulge themselves in those futile attempts at wit, which expose them to the contempt and indignation of every sensible spectator.

28. Fawcett acted Ruttekin.

Oct. 6. As you like it, with Crusade. (2d time as an after-piece) Bantam = Quick: Raymond = Johnstone: Joppa = Blanchard: Aluph = Incledon: Sir Troubadour = Munden: Constantia = Mrs. Mountain.

7. Zara. Osman = Gentleman: Lusignan = Aikin: Nerestan = Farren: Zara = Mrs. Pope:—with Mayor of Garratt. Major Sturgeon = Wilson: Jerry Sneak = Fawcett, 5th app.: Mrs. Sneak = Mrs. Mattocks.

13. Tender Husband. Humphrey Gubbin = Fawcett: Tipkin = Wilson: Pounce = Powel: Biddy Tipkin = Mrs. Esten: Fainlove = Miss Chapman:—rest as Dec. 5 1787.

17. Hamlet. Laertes = Harley, 1st time: Osrick = Marshall: Queen = Mrs. Fawcett, 2 app.: — rest as before.

20. Conscious Lovers. Young Bevil = Holman: Tom = Lewis: Myrtle = Farren: Cimberton = Quick: Sealand = Aikin: Sir John Bevil = Hull: Daniel = Blanchard: Indiana = Mrs. Esten: Phillis = Mrs. Mattocks:—with, never acted, a Ballet Pantomime (taken from Ossian) called Oscar and Malvina, or the Hall of Fingal—Musical characters by Munden, Mrs. Mountain, Mrs. Martyr, &c.—Munden acted a Pedlar—see May 22 1797.

The poems of Ossian made a part of Dr. Johnson's inquiry during his residence in Scotland and the Hebrides—on his return to England in Nov. 1773, a storm seemed to be gathering over his head; but the cloud never burst, and the thunder never fell—Ossian, it is well known, was presented to the public as a translation from the *Earse*; but that this was a fraud, Johnson declared without hesitation—" the

"*Earse*," says he, "was always oral only, and "never a written language—the Welsh and the Irish "were more cultivated—in *Earse* there was not in "the world a single manuscript a hundred years old "—Martin, who in the last century published an "account of the Western Islands, mentions *Irish*, "but never *Earse* manuscripts, to be found in the "islands in his time—the bards could not read—if "they could, they might probably have written, but "the bard was a barbarian among barbarians, and, "knowing nothing himself, lived with others that "knew no more—if there is a manuscript from "which the translation was made, in what age was "it written, and where is it?—if it was collected "from oral recitation, it could only be in detached "parts and scattered fragments—the whole is too "long to be remembered—who put it together in its "present form?"—For these and such like reasons, Johnson calls the whole an imposture—he adds, "the "editor, or author, never could show the original, "nor can it be shown by any other—to revenge rea-"sonable incredulity, by refusing evidence, is a "degree of insolence with which the world is not "yet acquainted, and stubborn audacity is the last "refuge of guilt"—this reasoning carries with it great weight—it roused the resentment of Macpherson—he sent a threatening letter to the author; and Johnson answered him in the rough phrase of stern defiance—the two heroes frowned at a distance, but never came to action. (*Murphy's Life of Johnson.*)

21. Rule a Wife. Leon = Holman: Copper Captain = Lewis: Estifania = Mrs. Esten: Margarita = Mrs. Fawcett: Old Woman = Mr. Quick.

24. Richard the 3d. Richard = Harley: Richmond = Holman: King Henry = Aikin: Queen = Mrs. Pope: Lady Anne = Mrs. Merry.

28. Orphan. Castalio = Farren: Chamont = Holman: Polydore = Harley: Acasto = Aikin: Monimia = Mrs. Esten.

Nov. 4. King Lear. Lear = Harley: Edgar = Holman: Kent = Aikin: Gloster = Hull: Gentleman Usher = Munden: Cordelia = Mrs. Merry: Regan = Mrs. Fawcett.

5. Never acted, Notoriety. Nominal = Lewis: O'Whack (his servant) = Johnstone: Col. Hubbub (Nominal's guardian) = Quick: Sir Andrew Acid = Wilson: Lord Jargon = Munden: Clairville (his brother—in love with Honoria) = Farren: Saunter = Davies: Sophia Strangeways (an authoress and private actress) = Mrs. Wells: Lady Acid = Mrs. Webb: Honoria (in love with Clairville) = Mrs. Esten:—acted about 24 times——this C. was written by Reynolds—it is not deficient in incident, but there can hardly be said to be any regular plot—Nominal is very desirous of Notoriety—he contrives to have himself carried in a chair to Lady Acid's dressing room instead of Lord Jargon—he calls on Sir Andrew to take notice, that he is the person whom Sir Andrew has found in his wife's apartment—he fights a sham duel with Lord Jargon—and runs away with Sophia—at the conclusion, Nominal and Clairville marry Sophia and Honoria—the characters of Nominal, O'Whack, and Sophia have merit, but, on the whole, this is a poor play—Nominal's attempt to pass himself on Col. Hubbub for a studious and grave young man, is taken from Monsieur Thomas.

24. Henry 4th. Falstaff = Wilson: Hotspur = Holman: King = Aikin: Prince = Lewis: 1st Carrier = Munden: Lady Percy = Miss Chapman: Hostess = Mrs. Pitt.

29. Love in a Village. Justice Woodcock = Quick: Hawthorn = Johnstone, 2d time: Deborah = Mrs. Pitt: Madge = Mrs. Wells:—with Lovers' Quarrels. Lopez = Munden.

Dec. 3. Never acted, Day in Turkey, or the Russian Slaves. A la Greque (a Frenchman – valet to Orloff) = Fawcett: Ibrahim (a Turkish Bassa) = Holman: Count Orloff (a Russian) = Farren: Mustapha and Azim (officers in the Haram) = Munden and Cubitt: Selim = Incledon: Paulina (a Russian peasant) = Mrs. Esten: Alexina (wife to Orloff) = Mrs. Pope: Lauretta and Fatima (ladies in the Haram) = Mrs. Mattocks and Mrs. Martyr:—acted about 13 times—Alexina had been carried off by the Turks on her wedding day—in the 1st act, Orloff, A la Greque and Paulina are taken prisoners—Mustapha buys Paulina for the service of Ibrahim—Ibrahim falls in love with her—Paulina does not know who Ibrahim is, and at first treats him with disdain—Orloff calls on Ibrahim to restore his wife to him—Ibrahim, not having seen Alexina, supposes that Orloff means Paulina—Alexina had been for some time in the Haram, but by the kindness of Mustapha, she had not been presented to Ibrahim—Ibrahim is distracted between his sense of honour, and his love for Paulina—Paulina explains to Ibrahim that Alexina, and not herself, is the wife of Orloff—Ibrahim restores Alexina to Orloff—and marries Paulina—A la Greque, in the 5th act, gets into the

Haram—he is nearly discovered by Azim, but the women contrive to conceal him——this is on the whole a moderate C.—it was written by Mrs. Cowley —she has introduced about 7 songs—the political allusions would have been better omitted—*Death* is said to be an *Aristocrat*—if Death be not a complete leveller, the devil is in it.

15. Wild Oats, 22d time. Lady Amaranth = Mrs. Merry, 1st time :—with Jovial Crew, revived. Justice Clack = Quick : Oliver = Johnstone : Hilliard = Incledon : Hearty = Darley : Rachel = Mrs Mountain : Meriel = Mrs. Martyr.

17. Axtaxerxes, and Love a-la-Mode.

21. Not acted 5 years, Tancred and Sigismunda. Tancred = Holman, 1st time : Osmond = Farren : Siffredi = Hull : Sigismunda = Mrs. Merry, 1st time : with, never acted, Blue Beard, or the Flight of Harlequin. Tippy Bob = Munden.

26. Jane Shore—as Nov. 30 1789.

29. Provoked Husband. Count Basset = Marshall: Miss Jenny = Mrs. Fawcett :—rest as before.

Jan. 6. Macbeth. Macbeth (first time and for that night) = Harley : 2d Witch = Munden :—Holman resumed Macbeth Jan. 23d—Harley had acted Macbeth for his bt. May 3 1790.

26. Wild Oats. Lady Amaranth = Mrs. Pope.

Feb. 2. Magician no Conjuror—Quick—Incledon —Blanchard —Wilson — Munden —Fawcett—Mrs. Billington —Mrs. Martyr—Mrs. Mountain — Mrs. Webb——this Comic Opera is attributed to Merry— it was acted 4 times, and is not printed——the Farce on this evening was the Deaf Lover. Meadows =

Munden: Old Wrongward = Wilson: Betsey Blossom = Mrs. Martyr.

6. Belle's Stratagem. Flutter = Fawcett: Lady Frances Touchwood = Miss Chapman.

7. Midnight Hour. Sebastian = Munden.

18. Never acted, Road to Ruin. Goldfinch = Lewis: Old Dornton = Munden: Harry Dornton = Holman: Silky = Quick: Sulky = Wilson: Milford = Harley: Mrs. Warren = Mrs. Mattocks: Sophia = Mrs. Merry: Jenny = Mrs. Harlowe:——this is Holcroft's best and most successful play—it was acted 38 times this season and frequently afterwards—the Prologue was spoken by Fawcett—it seems to have been written in imitation of that to Fielding's Wedding Day—it speaks of Prologues as unnecessary; and such they certainly are, except when some information is to be given to the audience—in common cases the custom would be more honoured in the breach than the observance—Col. Fitzpatrick in his Prologue to the Heiress says—

"Prologues, like Peers, by privilege are dull."

his own Prologue is an exception to the rule; but in general we have at least 20 dull Prologues to one good one.

28. Mrs. Billington's bt. Orpheus and Eurydice —a serious Opera, acted 2 or 3 times.

March 10. Romp. Watty = Blanchard: Priscilla Tomboy = Mrs. Davis from Manchester, 1st app.

26. Mrs. Pope's bt. Not acted 20 years, Medea. Jason = Holman: Creon = Harley: Æson = Hull: Lycander = Farren: Medea = Mrs. Pope: Theano

= Miss Chapman :—with, never acted, Mermaid. Sir Gregory Gander = Wilson : Proteus = Munden : Raymond = Marshall : Lord Crop = Fawcett : Feignwell = Macready : Belinda (daughter to Sir Gregory) = Miss Chapman : Lady Gander = Mrs. Webb : Susan = Mrs. Harlowe :—Raymond and Belinda are mutually in love—Raymond is disguised as Bowsprit —Lady Gander wants Belinda to marry Lord Crop —Sir Gregory promises her to Feignwell—she marries Raymond——this F. is attributed to Franklin—it is a contemptible piece—in the 1st act, Feignwell tells Sir Gregory that a particular friend of his had fallen in love with a Mermaid.

31. Lewis' bt. Fashionable Levities, in 3 acts. Welford = Lewis : Sir Buzzard Savage = Quick : Ordeal = Aikin : Capt. Douglas = Farren : Nicholas = Munden : Cheaterly = Macready : Col. Staff = Evatt : Lady Flippant Savage = Mrs. Pope : Clara = Mrs. Esten : Constance = Miss Chapman : Widow Volatile = Miss Stuart : Grace = Mrs. Harlowe : Muslin = Mrs. Platt :—with (for that night only) Peep behind the Curtain. Sir Toby Fuz = Wilson : Sir Macaroni Vertu = Fawcett : Miss Fuz = Mrs. Davis, 2d app. : Old Shepherd = Munden :—rest as March 27 1790—and Robin Hood.

April 10. Quick's bt. Such things are. Haswell = Harley :—with (for that night only) Tony Lumpkin's Ramble to Town. Tony Lumpkin = Quick : Bet Bouncer = Mrs. Cross :—and, never acted there, Cozeners. Aircastle = Munden : Toby = Fawcett : O'Flannagan = Rock : Paul Prig = Quick : Col. Gorget = Macready : Flaw = Thompson : Tom = Marshall : Dr. Hellebore = Powel : Betsey Blossom =

Mrs. Martyr: Mrs. Fleece'em = Mrs. Webb: Mrs. Aircastle = Mrs. Platt:—Mrs. Simony seems to have been omitted.

12. Holman's bt. Alexander the Great. Alexander = Holman, 1st time:—rest as before.

14. Mrs. Esten's bt. Day in Turkey—Collins' Ode on the Passions by Mrs. Esten—and Highland Reel. Moggy (for 1st and only time) = Mrs. Esten.

17. Never acted, Zelma, or the Will of the Wisp. Incledon, Munden, Hull, Mrs. Martyr, Miss Chapman, &c.—this Dramatic Romance, in 2 acts, is not printed.

18. For bt. of Mrs. Mattocks. Child of Nature, in 3 acts—after which, Soldier's Festival—with, never acted, Intrigues of a Morning, or an Hour at Paris—and Wives Revenged.

Intrigues of a Morning. Squire Lubberly = Quick: Closefist = Munden: Carlos = Fawcett: Erastus = Macready: 1st Physician = Wilson: Nerina = Mrs. Mattocks: Julia = Miss Chapman:—this Farce in 2 acts, by Mrs. Parsons, is merely a very poor version of Monsieur de Pourceaugnac—for the plot see Citizen turn'd Gentleman D. G. 1671.

21. Johnstone's bt. Love in a Village, with, never acted, Irishman in London, or the Happy African. Murtoch Delany (servant to Colloony) = Johnstone: Edward (footman to Seymour) = Fawcett: Frost = Wilson: Colloony = Macready: Capt. Seymour = Harley: Cymon (servant to Frost) = Blanchard: Caroline (daughter to Frost) = Miss Chapman: Louisa (her friend) = Mrs. Mattocks: Cubba (the Happy African—servant to Caroline) = Mrs. Fawcett:—this is a moderate F. by Macready,

who acted Colloony—it met with good success—Seymour and Caroline are mutually in love—Frost insists that his daughter should marry Colloony, whom he expects from Ireland—Colloony on his arrival falls in love with Louisa—at the conclusion, Frost consents to the union of Seymour and Caroline—in the course of the piece, Edward undertakes to deliver a letter from his master to Caroline—with much difficulty he attracts Caroline's attention to the letter—Frost is present—she writes some few words on the letter with a pencil, and then throws it on the ground, as if displeased at it—Edward returns the letter to his master—Seymour is so disappointed, that he discharges Edward, and insists that he should strip off his livery immediately—Edward takes off the coat, and says that the rest of the clothes are his own — Seymour discovers Caroline's answer — he gives Edward money, and wants him to put on the coat again—Edward makes Seymour pick up the coat, and help him to put it on—this is the best scene in the piece—Macready has borrowed it from an obscure F. called the Intriguing Footman—the Footman did not originally make his master pick up the coat—that is a pleasant addition by Macready.

25. Mrs. Martyr's bt. Inkle and Yarico. Trudge = Fawcett: — with Follies of a Day. Figaro = Blanchard: — the Noble Peasant had been advertised as the afterpiece—Egbert = Quick: Leonard = Farren: Earl Walter = Harley: Fool = Munden: Adela = Mrs. Mattocks: Alice = Mrs. Martyr: Edwitha = Mrs. Mountain.

28. Mrs. Wells' bt. A new address called—She couldn't help it—Notoriety, and Robin Hood—Mrs.

Wells gave her Imitations, but did not act—Mrs. Harlowe acted Sophia.

May 2. Farren's bt. Rivals. Sir Anthony Absolute = Wilson: Capt. Absolute = Farren, 1st time: Faulkland = Holman, 1st time: Fag = Cubitt: David = Munden, 1st time:—rest as March 28 1788.

5. Blanchard's bt. Love makes a Man. Don Louis = Quick: Sancho = Blanchard: Louisa = Mrs. Fawcett:—with Linco's Travels. Linco = Blanchard:—and Padlock. Mungo = Blanchard.

8. Wilson's bt. Never acted, Point of Honor, in 2 acts. Wilson, Fawcett, Munden, Miss Chapman, Mrs. Harlowe and Mrs. Webb—after which, Fashionable Levities. Nicholas = Wilson, 1st time:—with, never acted, the Quip Modest, called Hail Fellow well met. Wilson, Fawcett, Mrs. Davenett, &c.—and the Retort Courteous, called the Rights of Women. Wilson, Darley, Mrs. Pitt and Mrs. Martyr—the Editor of the B. D. says that Wilson was taken ill, and that the Point of Honor was not acted—if Wilson was too ill to act, the other new pieces would probably be changed—they were acted for Wilson's bt. at the Hay. Aug. 9 1792.

10. Munden's bt. Never acted, Just in Time. Barney O'Liffy (servant to Melville) = Johnstone: Sir Solomon Oddly (a grocer who had retired with a large fortune) = Quick: Stave (clerk of the village) = Munden: Capt. Melville = Incledon: Dr. Camomile = Blanchard: Commodore Larboard (his uncle) = Powel: Augusta (daughter to Sir Solomon and Lady Oddly) = Miss Dall: Judith (servant to Lady Oddly) = Mrs. Martyr: Lady Oddly = Mrs. Webb: Maria = Mrs. Mountain:—Melville and Augusta are

mutually in love—Sir Solomon and Lady Oddly insist that Augusta should marry Dr. Camomile—Dr. Camomile had married Maria in France, and had deserted her—at the conclusion they are reconciled—Melville and Stave marry Augusta and Judith—this is a poor Op. by Hurlstone—the title has little or no connexion with the piece—Stave says—" by my " band and abilities "—did the author ever see a country clerk with a band on ?—the above seems to have been the cast of the 1st night—on Oct. 30 1792 Wilson, Fawcett and Mrs. Blanchard acted Commodore Larboard, Dr. Camomile, and Maria—and their names were placed to these parts when the Opera was printed—Munden on the night of his benefit, besides Stave, recited Jemmy Jumps in the Dumps, and acted the Deaf Lover.

11. Mrs. Mountain's bt. Winter's Tale. Leontes = Harley : Florizel = Holman : Polixenes = Aikin : Camillo = Hull : Autolicus = Munden : Clown = Quick : Hermione (for that night only) = Mrs. Pope : Perdita = Mrs. Mountain, 1st time : Paulina = Mrs. Fawcett :—with Irishman in London, and, not acted for 8 years, Golden Pippin. Jupiter = Darley : Paris = Marshall : Momus = Fawcett : Mercury = Incledon : Venus = Mrs. Mountain : Juno = Mrs. Martyr.

15. Miss Chapman's bt. Widow of Malabar, with Catharine and Petruchio. Petruchio = Lewis : Grumio = Quick : Taylor = Munden : Catharine = Miss Chapman, 1st time :—with, never acted, Cure for a Coxcomb—Johnstone, Wilson, Fawcett, Munden, &c.

16. Fawcett's bt. Fashionable Levities—end of act 2d, Jerry Sneak's intended Law Suit with the

Major by Fawcett—with Farmer. Jemmy Jumps = Fawcett, 1st time:—and Irishman in London.

17. Hull's bt. Duenna, and Intrigues of a Morning, 2d time—he did not act.

18. Harley's bt. Comedy of Errors, in 3 acts. Antipholis of Syracuse = Gentleman, 1st app.: Antipholis of Ephesus = Harley, 1st time: Dromio of Ephesus = Quick: Dromio of Syracuse = Blanchard: Ægeon = Hull: Adriana = Mrs. Fawcett: Abbess = Miss Chapman: Luciana = Mrs. Mountain:—with Three Weeks after Marriage, and Comus. Comus = Harley.

19. For bt. of Marshall, and Mrs. Harlowe. Cymbeline. Posthumus = Holman: Jachimo = Farren: Belarius = Aikin: Guiderius = Harley: Cloten = Marshall, 1st time: Pisanio = Hull: Imogen = Mrs. Pope.

22. Mrs. Billington's bt. Not acted 3 years, Lionel and Clarissa. Jessamy = Marshall: Sir John Flowerdale = Hull: Jenkins = Darley: Clarissa = Mrs. Billington, 1st time: Diana = Mrs. Mountain:—rest as May 13 1790 — with Deserter. Skirmish = Blanchard, 1st time.

23. Castle of Andalusia. Pedrillo = Fawcett.

24. Brandon's bt. Earl of Essex. Nottingham = Mrs. Fawcett:—rest as Dec. 31 1790.

29. Busy Body. Sir Francis Gripe = Quick.

30. Not acted 5 years, Oroonoko. Oroonoko = Holman, 1st time: Aboan = Aikin: Capt. Driver = Cubitt: Daniel = Quick: Imoinda = Mrs. Pope: Widow Lackit = Mrs. Webb: Charlotte Weldon = Mrs. Harlowe, 1st time.

June 2. Theatrical Fund (after the theatre was closed for the season)—Beggar's Opera, and Barataria. Spanish Lady = Mrs. Pitt.

Mrs. Merry left the stage at the close of the season—during her 1st season she was very much followed—after that her attraction ceased—her features were neither delicate nor expressive, but her voice was sonorous, flexible, and sweetly melodious—her deportment was graceful, and her action nicely and judiciously adapted to the situation—her enunciation was animated—she caught the fire of her author, and was guided by a feeling heart. (*Green-room* 1790.)

Mrs. Merry's characters—selection only.

Bath 1784-1785. As Miss Brunton—Grecian Daughter, Horatia, and Palmira.

C. G. 1785-1786. Horatia in Roman Father—Grecian Daughter—Juliet—Monimia—Hermione in D. M.—Cordelia—Charlotte in Werter—Palmira in Mahomet—Fidelia in Foundling—Zara in M. B.

1786-1787. Calista—*Eloisa in ditto—Beatrice—Harriet in Guardian—Cecilia in Ch. of Acc.—Perdita in W. T.—Alicia.

1787-1788. Statira—Panthea in King and no King—Indiana—Julia in Rivals.

1788-1789. Leonora in Revenge—*Amanthis in Child of Nature—Miss Richland in Good-natured Man—Lady Charlot in Funeral—*Louisa Courtney in Dramatist—Arabella in More Ways than One.

1789-1790. Lady Anne in Richard 3d—Fanny in Clandestine Marriage—Mrs. Strictland—Pene-

lope in Gamesters—Adelaide in Count of Narbonne —*Widow of Malabar—Cleopatra in All for Love.

1790-1791. Rutland—Sylvia in Double Gallant.

1791-1792. As Mrs. Merry—Lady Amaranth—Sigismunda—Sophia in Road to Ruin.

* *Originally.*

Mrs. Pitt left the stage at the close of this season —she was a very good actress in her line—the Nurse in Romeo—the Landlady in the Chances—the Hostess in Henry the 5th, &c.—Dorcas in Cymon—and Mrs. Loveit—were among her best characters.

Mrs. Pitt's characters—selection only.

D. L. 1748-1749. As Miss Pitt—Nurse in Relapse—Lady Plyant—Lucy in London Merchant—Beatrice in Anatomist.

1749-1750. Dorcas in Mock Doctor—Nurse in Love for Love—Mrs. Peachum.

C. G. 1751-1752. Jacinta in False Friend.

1754-1755. Mrs. Day—Lady Wishfor't.

1755-1756. As Mrs. Pitt — Lappet — Flora in Wonder—Mrs. Amlet in Confederacy.

1756-1757. Audrey in As you like it—Leucippe in Humorous Lieutenant—Parly in Constant Couple.

1757-1758. Lucetta in Suspicious Husband — Lady Pride in Amorous Widow—Mrs. Prim in Bold Stroke for a Wife—Lady Wronghead—Hostess in

Henry 5th—Mrs. Quickly in Merry Wives—Wishwell in Double Gallant—Kitty Pry in Lying Valet.

1758-1759. Viletta in She wou'd and she wou'd not—Patch in Busy Body.

1759-1760. Aunt in Tender Husband and in Sir Courtly Nice—Lucy in Old Batchelor—Tattleaid in Funeral.

1761-1762. Widow Lackit in Oroonoko—Hostess in Henry 4th part 2d—Abigail in Drummer.

1762-1763. Mrs. Honeycombe—Nurse in Romeo—probably several years sooner.

1763-1764. Lucy in Recruiting Officer—Ruth in Squire of Alsatia.

1764-1765. *Lady Sycamore in Maid of the Mill.

1767-1768. *Mrs. Croaker in Good-natured Man.

1769-1770. Deborah Woodcock—Mrs. Midnight in Twin Rivals—2d Witch in Macbeth—Hostess in Henry 4th part 1st—Nurse in Isabella.

1770-1771. Mrs. Midnight in Country Madcap—Mrs. Loveit in Commissary.

1772-1773. Old Lady in Henry 8th.

1774-1775. Lady Rusport.

1775-1776. *Mrs. Drugget in Three Weeks after Marriage.

1777-1778. Mrs. Hardcastle—Duenna.

1779-1780. Landlady in Chances—Old Woman in Rule a Wife.

1783-1784. Dorcas in Cymon.

1784-1785. *Rodriguez in Barataria.

* *Originally.*

HAY. 1792.

June 15. Never acted, Poor old Haymarket, or Two Sides of the Gutter. Bannister Jun., Parsons, &c.—with Young Quaker. Pink = Miss Fontenelle: —the Prelude is said to have been a vehicle of complaint against the winter managers for encroaching on the summer season—and also a satire on the building of magnificent theatres—it was received with applause, but laid aside after some few nights. *(Oulton.)*

18. Battle of Hexham. Queen = Mrs. Whitlocke, 1st app.:—she was sister to Mrs. Siddons.

20. Virgin Unmasked. Blister = Edwin Jun.: Miss Lucy = Mrs. Edwin (late Miss Richards) her 1st app. there.

22. Spanish Barber. Lazarillo = Bannister Jun.

30. Never acted, Young Men and Old Women. This F. was taken from the French by Mrs. Inchbald —it was acted 6 times—*(Oulton)*—not printed.

July 7. Never acted, All in Good Humour. Squire Hairbrain = R. Palmer: Chagrin = Baddeley: Bellamy (a dramatic author) = Williamson: Dorothy = Miss Fontenelle: Sophia (daughter to Chagrin) = Miss Heard: Mrs. Chagrin = Mrs. Powell:—Chagrin insists that Sophia should marry Hairbrain—she is in love with Bellamy—it is agreed that Sophia should put the presents which she had received from Bellamy

into a trunk, and send them to Hairbrain's house—Hairbrain, on opening the trunk, finds in it a child which Dorothy had deposited there—this makes him promote the union of Bellamy and Sophia—the child is really Hairbrain's own child by Dorothy—Bellamy concludes the piece with saying that he hopes to find the boxes, pit and galleries All in Good Humour ——this trifle in one act was written by Oulton.

9. Agreeable Surprise. Lingo = Bannister Jun., 1st time:—with Citizen. Old Philpot = Wilson: Maria = Mrs. Goodall.

23. Two to One. Capt. Dupely = Palmer, 1st time: Dicky Ditto = Edwin.

25. Never acted, Enchanted Wood. Spirits—Orion = Bensley: Pytheon = Bannister: Transit = Mrs. Bland: Cymbriel = Master Greigson: Sylphina = Miss De Camp:—Mortals—Julian = Palmer: Etheldred = R. Palmer: Owen (a clown) = Bannister Jun.: Bridget (his wife) = Mrs. Webb: Una = Mrs. S. Kemble:—acted 6 times—Julian has a hump and is deformed in other respects—Etheldred is very handsome and very vain—each of them is a suitor to Una—she prefers Etheldred—Orion, after having made a trial of the virtue of Julian and Etheldred, causes them to be put into two caldrons—Julian comes out without his hump—Etheldred comes out with the hump and other deformities of Julian—Pytheon attempts to ravish Una—Julian rescues her—the piece concludes with the union of Julian and Una——this legendary Drama in 3 acts is attributed to Frances—it is by no means void of merit—particularly in point of language—but much commendation cannot

be given to such an eccentric piece—some parts of it remind us of the Tempest and King Arthur.

Aug. 2. Mrs. S. Kemble's bt. Never acted there, Rivals. Sir Anthony Absolute = Wilson: Capt. Absolute = Palmer: Faulkland = Williamson: Acres = Bannister Jun., 1st time: Sir Lucius = Johnstone: Fag = R. Palmer: David = Edwin: Lydia Languish = Mrs. Goodall: Julia = Mrs. S. Kemble, 1st time: Mrs. Malaprop = Mrs. Webb:—with, not acted 4 years, Dead Alive. Motley = Edwin, 1st time.

6. Henry 4th pt. 1st. Falstaff = King, 1st time: Hotspur = Bensley: King = J. Aikin: Prince = Williamson:— King acted Falstaff 4 times —— Mrs. Pitt, who had played with several Falstaffs, says in a letter to her grandson, Thomas Dibdin, (see his Reminiscences vol. 1 p. 147) "I went the other night "to see King in Falstaff, I suppose it was great, but "yet I liked it not—he undoubtedly understood the "author well, the rest was wanting—I well knew "his physical inability for the character."

9. Wilson's bt. Hail Fellow well met—with Ways and Means—and, not acted 15 years, Rehearsal. Bayes = Wilson: Gentleman Usher = Baddeley: Physician = Wewitzer: Volscius = R. Palmer: Prettyman = Palmer Jun.: Drawcansir = Edwin:—and Rights of Women.

Four vols. of Farces and Entertainments were published at Edinburgh in 1782 and 1783—2 other vols. were added in 1788—the 6th vol. contains the Rehearsal in 3 acts as altered by Wilson and acted at Edinburgh—the Rehearsal was played in 3 acts at C. G. Sep. 28 1785.

15. Johnstone's bt. Beggar's Opera. Macheath = Miss De Camp, 1st time: Jenny Diver = Mr. R. Palmer: the other characters as at Johnstone's bt. the last season.

22. Bannister's bt. Bannister Jun. acted Peeping Tom for the 1st time.

23. Never acted, Cross Partners. General Touchwood = King: Sir Charles Cullender = Wilson: Capt. Herbert = Palmer: George Cleveland (in love with Louisa Fairfax) = Williamson: Corporal Smack = Wewitzer: Maria Sydney = Mrs. Goodall: Lady Diana Dupely = Mrs. Webb: Mrs. Mutter (her woman) = Miss Fontenelle: Louisa Fairfax (in love with Cleveland) = Miss Heard:—acted 9 times—— this is a moderate C. by a Lady—it has a strong resemblance to the Contract—see Hay. June 12 1776 —both of them are said to be founded on the same French piece—General Touchwood and Lady Diana had been contracted—he returns from India, after an absence of 20 years—he is in love with Louisa Fairfax, whom he introduces to Lady Diana as his niece—she is in love with Cleveland, whom she introduces to the General as her nephew—the old people agree to tear their contracts, but are disappointed in their views, by finding that Cleveland is to be married to Louisa—this part of the play is pretty good—but the underplot is very improbable —about 5 years before the play begins, Capt. Herbert had fallen in love with Sophia the supposed daughter of Farmer Hobson—he had gone abroad—during his absence, Sophia Hobson had turned out to be Maria Sydney, and the daughter of a gentleman—

Herbert on his return from India, immediately sends Corporal Smack in quest of Sophia Hobson, with an intent to marry her—Smack comes back without being able to gain any intelligence of Sophia Hobson —in the mean time Herbert falls in love with Maria Sydney—Lady Diana turns off Mrs. Mutter, and takes the supposed Sophia Hobson for her woman—Maria enters dressed as Sophia Hobson—Herbert again offers her his hand—she tells him that she is really Maria Sydney and accepts his offer — Sir Charles Cullender is the best character.

28. Palmer's bt. Surrender of Calais. Ribaumont = Palmer : Madelon = Miss De Camp :—with, never acted there, Sultan. Roxalana = Mrs. Esten, 1st app. at Hay.

31. Battle of Hexham, with, never performed, in 3 acts, Two Sosias—taken from Amphitryon—Sosia = King : Jupiter = Davies : Amphitryon = Williamson : Mercury = R. Palmer : Gripus = Wewitzer : Alcmena = Mrs. Goodall : Phædra = Miss Palmer :—acted but once—the bill said Amphitryon was altered by Garrick from Plautus and Moliere—just as if Dryden had had no hand in it.

Sep. 5. Mrs. Bannister's bt. and last app. on the stage. Mogul Tale — Peeping Tom—and Agreeable Surprise. Laura = Mrs. Bannister :—with a Farewell Address—Mrs. S. Kemble acted Maud and Cowslip.

6. Never acted, Family Compact — J. Aikin — Wewitzer — Baddeley — Bannister Jun.— R. Palmer—Mrs. Brooks — Miss Fontenelle — and Mrs. Goodall—acted 3 times——this Farce is attributed

to Rose and is not printed. (*Bills from Mr. Field.*)

BATH 1791-1792.

Sept. 27. Wonder. Frederick = Charlton, 1st app. there.

28. Percy. Elwina = Mrs. Taylor, 1st app. there.

30. Inkle and Yarico. Trudge = Durravan.

Nov. 8. Haunted Tower. Baron of Oakland = Blisset: Edward = Durravan.

29. Wild Oats. Rover = Dimond: Sir George Thunder = Blisset: Harry = Durravan: Sim = Knight: Lady Amaranth = Miss Wallis: Jane = Mrs. Knight.

Jan. 17. Notoriety. Nominal = Knight: Col. Hubbub = Blisset: O'Whack = Durravan: Sophia Strangeway = Mrs. Knight: Lady Acid = Mrs. Didier.

March 6. For bt. of Miss Wallis. Romeo and Juliet. Romeo = Dimond: Mercutio = Knight: Friar = Murray: Juliet = Miss Wallis, 1st time:—with Romp—£136—Dimond was so hoarse that he could not act—Knight was wounded in the thigh by Tybalt, and could not act in the Romp.

April 28. Road to Ruin. Goldfinch = Knight: Dornton = Murray: Harry Dornton = Dimond: Sophia = Mrs. Knight.

May 22. Knight's bt. Duplicity. Osborne = Murray: Squire Turnbull = Knight: Clara = Miss Wallis: Miss Turnbull = Mrs. Knight:—with Village Lawyer. Scout = Durravan: Sheepface = Knight: —£100.

June 23. For bt. of Bath City Infirmary and Dispensary. Such things are, and Padlock——N.B. For the accommodation of the public, who have so liberally taken a greater proportion of box tickets than usual, many of whom have given Gold; the whole Pit will be converted into Boxes, and the front rows of the Gallery into Pit—£128.

The Company removed to Bristol June 18.

July 16. Murray's bt. Earl of Essex. Queen = Mrs. Murray: Rutland = Miss Wallis, 1st time:—with Guardian. Young Clackit = Durravan: Harriet = Miss Wallis, 1st time: Lucy = Mrs. Knight, 1st time:—£136—Mrs. Murray, on her first coming to Bath, played several parts, but she had not acted lately; when she was in the Norwich Company she played a good line of business.

Aug. 3. Werter. Charlotte = Miss Wallis.

In the course of the season Miss Wallis acted Lady Teazle—Cecilia in Chapter of Accidents—Lady Bell Bloomer—Lady Frances Touchwood—Olivia in Bold Stroke—Mrs. Euston—Arabella in More Ways—Susan in Follies of a Day—Isabella in M. for M.—Horatia——at Bristol—Cordelia—Jane Shore.

Durravan acted Buck—Lord Sparkle — Spatter —Bowkitt—Twineall—Jobson — Ralph — Muns — Col. Feignwell — Chapeau — Gradus — Acres — Kecksey, &c.

Knight acted Orator Mum—Lucio, &c.

D. L. COMPANY AT HAY. 1792–1793.

Sept. 15. School for Scandal.

19. Haunted Tower, with Cross Purposes. Grub = Hollingsworth: Consol = Suett: Chapeau = R. Palmer: Mrs. Grub = Mrs. Hopkins.

25. Henry 5th, and Lyar.

27. Clandestine Marriage, and Comus, by Palmer.

Oct. 4. Love makes a Man, revived with alterations. Clodio = Dodd: Carlos = Kemble: Don Lewis = King: Sancho = Suett: Don Duart = Barrymore: Antonio = Baddeley: Angelina = Mrs. Goodall: Louisa = Mrs. Powell: Elvira = Mrs. Kemble: —acted 5 times.

16. Heiress, and Cave of Trophonius.

18. Beaux Stratagem, with, never acted, Prisoner. Marcos (in love with Theresa) = Kelly: Bernardo (brother to Theresa) = Dignum: Pasqual = Sedgwick: Roberto = Suett: Lewis (the keeper of the

prison) = Wewitzer : Clara (sister to Marcos) = Mrs. Crouch : Theresa (in love with Marcos) = Miss De Camp : Nina = Mrs. Bland :——Bernardo and Clara were mutually in love—Marcos had refused his consent to their union—Bernardo had made Marcos his prisoner, and had kept him in chains for 2 years—Clara and Nina enlist under Bernardo as a soldier and a drummer—Marcos makes his escape—Clara believes that Bernardo is in love with Theresa—she attempts to kill Theresa, but is prevented—at the conclusion Marcos and Bernardo marry Theresa and Clara—this musical Romance is attributed to Rose—it bears a striking resemblance to Lindor and Clara, which was written by Fennell, and printed in 1791.

20. Not acted 10 years, Tender Husband. Capt. Clerimont = Palmer : Humphrey Gubbin = Dodd : Sir Harry Gubbin = Baddeley : Clerimont = Wroughton : Tipkin = Suett : Pounce = J. Aikin : Biddy Tipkin = Miss Farren : Mrs. Clerimont = Miss Pope : Fainlove = Mrs. Goodall : Aunt = Mrs. Hopkins :—acted 3 times.

31. Wonder. Don Felix = Kemble : Lissardo = King : Col. Briton = Wroughton : Gibby = Moody : Violante = Miss Farren : Flora = Miss Pope.

Nov. 5. Richard the 3d. Richard = Kemble : King Henry = Bensley : Richmond = Palmer : Queen = Mrs. Ward.

17. Fugitive. Old Manly = Suett.

20. Inconstant. Young Mirabel = Wroughton : Duretete = Dodd : Old Mirabel = J. Aikin : Bisarre = Miss Farren : Oriana = Mrs. Goodall.

21. Never acted, Pirates. Don Altador = Kelly :

Blazio = Bannister Jun.: Don Gasparo = Suett: Donna Aurora = Mrs. Crouch: Fabulina = Signora Storache: Fidelia = Mrs. Bland:—this C. Op. in 3 acts was written by Cobb—it was acted 30 times—the songs only are printed—see Isidore de Merida D. L. Nov. 29 1827.

27. Miss in her Teens. Miss Biddy = Miss De Camp, 1st time.

Dec. 10. Belle's Stratagem. Doricourt = Whitfield: Letitia Hardy = Mrs. Goodall.

13. Tempest. Caliban = Sedgwick: Dorinda = Mrs. Powell.

15. Farm House. Aura = Mrs. Goodall, 1st time.

17. Isabella——26. Macbeth.

28. Othello, with Patron, revived. Sir Thomas Lofty = Palmer: Sir Peter Pepperpot = R. Palmer: Rust = Waldron: Puff = Baddeley: Dactyl = Suett: Dick Bever = Whitfield: Frank Younger = Bland: Juliet = Miss Heard.

31. Grecian Daughter, and Harlequin's Invasion.

Jan. 4. Douglas, with Cheats of Scapin. Scapin = Bannister Jun.: Thrifty = Suett: Gripe = Wewitzer: Shift = R. Palmer.

7. Regent—as originally.

9. Not acted 9 years, Foundling. Young Belmont = Palmer: Faddle = Dodd: Sir Charles Raymond = J. Aikin: Col. Raymond = Wroughton: Sir Roger Belmont = Baddeley: Rosetta = Mrs. Goodall: Fidelia = Mrs. Kemble:—with Divorce. Qui Tam = Baddeley.

10. Much ado about Nothing. Dogberry = Moody:—rest as April 30 1788.

11. Know your own Mind.

16. Not acted 5 years, Chances. Don John = Palmer: 1st Constantia = Mrs. Powell: 2d Constantia = Miss Farren: Mother-in-law = Mrs. Hopkins.

24. On this evening there was not any play performed, from respect to the memory of the unfortunate monarch, Louis 16th, who was murdered in Paris on that day—Kemble, without consulting Sheridan, closed the theatre—Sheridan, who was out of town, arrived late that evening, and finding there was no play, was highly incensed at the shutting up of the theatre upon such an occasion; for, he said, it was an invariable maxim with him, that neither politics nor religion should be taken notice of in his playhouse, yet no man deplored the tragical event more sincerely thon he did. (*Kelly.*)

25. Cymon. Fatima = Mrs. Goodall:—with Ghost. Roger = Bannister Jun.

26. Jane Shore. Hastings = Kemble: Dumont = Bensley: Gloster = J. Aikin: Jane Shore = Mrs. Siddons: Alicia = Mrs. Powell:—N.B. the King's Theatre having been rented to the Proprietors of D. L. with a reserve of the nights for the Italian Opera, the D. L. Patent will in future be moved on Tuesdays and Saturdays to the Theatre Royal Hay.—half price not being taken at that theatre, the performances will be reduced to the old established prices —Boxes 5s.—Pit 3s.—Gal. 2s.—Upper Gal. 1s.

Feb. 9. Mary Queen of Scots.

12. King John, with No Song no Supper.

14. Not acted 7 years, Chapter of Accidents. Woodville = Palmer: Jacob = Bannister Jun.: Governour Harcourt = King, 1st time: Lord Glenmore = Bensley: Capt. Harcourt = Barrymore: Grey = J.

Aikin: Vane = R. Palmer: Cecilia = Miss Farren: Bridget = Mrs. Bateman, 1st app.: Miss Mortimer = Mrs. Powell:—with Tit for Tat. Villamour = Barrymore:—rest as before.

16. King Lear——23. Coriolanus.

25. Never acted, Anna—Palmer—Bannister Jun.—Wroughton—Suett—Mrs. Jordan—Miss Pope—Mrs. Powell—Mrs. Kemble, &c.—this Comedy was acted but once—it was advertised for a 2d representation on Feb. 28, but the Country Girl was substituted for it—not printed.

March 2. Not acted 6 years, Count of Narbonne. Raymond = Kemble: Austin = Bensley: Theodore = Barrymore: Hortensia = Mrs. Siddons: Adelaide = Miss De Camp, 1st time:—with Virgin Unmasked. Coupee = Bannister Jun.: Blister = Suett: Miss Lucy = Mrs. Bland.

4. As you like it. Touchstone = King: Jaques = Palmer: Orlando = Barrymore: Adam = Moody: Rosalind = Mrs. Jordan:—with Prisoner, 23d time.

5. Merchant of Venice. Shylock = Kemble: Anthonio = Bensley: Bassanio = Wroughton: Gratiano = Dodd: Launcelot = Bannister Jun.: Gobbo = Suett: Portia = Mrs. Siddons:—with Humourist.

7. She wou'd and she wou'd not, with, never acted, Ozmyn and Daraxa. Bannister Jun., Suett, Sedgwick, Barrymore, Mrs. Crouch, Mrs. Bland and Miss De Camp—acted about 5 times—this musical Romance was written by Boaden—it was founded on an interesting story in the Spanish Rogue—not printed.

11. Signora Storache's bt. Pirates, with, never acted, the Prize, or 2, 5, 3, 8. Lenitive (an apothe-

cary) = Bannister Jun. : Label (his shopman) = Suett: Heartwell = Whitfield : Caddy (father to Caroline) = Baddeley : Caroline = Signora Storache :—acted with success—Lenitive is informed that his lottery ticket, No. 2538, is drawn a Prize of £10,000—he turns over his business to Label—in the last scene he finds that his supposed prize is really a blank—Heartwell marries Caroline—this is a good musical F. by Hoare —Bannister Jun. was very happy in Lenitive.

12. Jealous Wife. Mrs. Oakly = Mrs. Siddons.

16. Apprentice. Dick = Bannister Jun.

18. For bt. of Mrs. Siddons. Never acted, Rival Sisters. Theseus = Palmer : Pirithous (his friend) = Kemble : Periander (King of Naxos) = Wroughton : Ariadne (in love with Theseus) = Mrs. Siddons : Phædra (her sister—in love with Theseus) = Mrs. Powell :—acted 3 or 4 times—Theseus, with Ariadne and Phædra, had taken shelter in Naxos—Periander had fallen in love with Ariadne—Theseus feels gratitude towards Ariadne for having saved his life, but is in love with Phædra—he wishes Ariadne to marry Periander—Ariadne, in the course of the play, becomes sensible of the treachery of Theseus, but she does not discover that her Sister is her Rival till near the end of the last act—she is then informed that Theseus and Phædra have made their escape together—Periander endeavours to console Ariadne —she kills herself—Murphy published this T. in 1786, with the corrected edition of his other plays—Bell reprinted the Rival Sisters in 1793—some speeches in it are well written, but on the whole it is very dull and uninteresting—the subject is badly chosen — Shakspeare himself could hardly have

written a good Tragedy on so fabulous a story—besides, the story is so well known, that very little fiction can be admitted into it, without exciting disgust—the conduct of Murphy's piece is bad—the atheist Pirithous, who is described by Ovid as *Deorum spretor mentisque ferox*, is metamorphosed into a moralist—and the desert island of Naxos into a place of consequence—Ovid makes Ariadne, in her Epistle to Theseus, say—

"*Quid faciam? quo sola ferar? vacat insula cultu;*
"*Non hominum video, non ego facta boum.*"

Murphy has introduced the modern expression, *Sir*, about 14 times—at p. 25, in Bell's edition, we read—

——————— "I'll lead you both
"To Athens' happy realm, the growing school
"Of laurell'd science, and each lib'ral art."

P. 17. ——————— "I see the ocean
"White with unnumber'd sails."

P. 18. ——————— "The fleets of Athens
"Full soon will cover the Ægean deep."

P. 24. —— "All Greece will rise in arms,
"Soon Periander shall behold the ocean
"White with the foam of twenty thousand ships."

P. 38. —— "Must confed'rate Greece send forth
"Her fleets and armies to support her rights?"

P. 64. "She doats on Theseus, the wide world
"has heard
"The story of her love."

Such a gross misrepresentation of the state of Greece, in the time of Theseus, would have been unpardonable even in a man void of education—one is vext that Murphy should have exposed himself by writing such nonsense.

Pirithous is spelt Perithous in the first 3 acts, for which Murphy at the end of his play makes a formal apology, as a typographical errour—this apology is so printed, that it is impossible for any person to read the play without seeing it; yet when this T. was reprinted by Bell, the mistake was copied through the whole piece—which, in the title page, is said to be regulated from the prompt-book by permission of the manager.

April 1. Palmer's bt. Siege of Belgrade, with Sultan. Solyman = Palmer: Roxalana = Mrs. Jordan.

3. Never acted, False Colours. Sir Paul Panick = King: Sir Harry Cecil (under the assumed name of Capt. Montague) = Wroughton: Capt. Montague (under the assumed name of Sir Harry Cecil) = Barrymore: Lord Visage = Suett: Grotesque = Bannister Jun.: Subtle = R. Palmer: Constance Evelyn = Miss Farren: Lady Panick (a pretender to wit) = Miss Pope: Harriet (her niece) = Mrs. Goodall:—acted about 9 times—this is a poor C. by Morris—it has very little plot or incident—Sir Harry and Montague exchange characters—this trick had been played off before by Miss Harriet Lee in the New Peerage—but without producing any particular comic effect in either play—at the conclusion of False Colours, Sir Harry marries Constance—Montague, who is a worthless fellow, and Harriet, who is his

confederate, are exposed — Lord Visage is introduced for the sake of ridiculing the system of Lavater.

8. For bt. of Bannister Jun. Pirates, 27th time, with (by Colman's permission) Agreeable Surprise. Lingo = Bannister Jun.: Sir Felix Friendly = Suett: Compton = Bannister: Laura = Mrs. Crouch: Cowslip = Mrs. Bland: Mrs. Cheshire = Mrs. Edwin—she was the mother of Young Edwin.

22. Mrs. Jordan's bt. All in the Wrong. Sir John Restless = King: Beverley = Kemble: Belinda = Miss Farren: Lady Restless = Mrs. Jordan, 1st time:—with Devil to Pay. Nell = Mrs. Jordan.

23. Fair Penitent. Lothario = Palmer: Horatio = Kemble: Sciolto = Bensley: Altamont = Barrymore: Calista = Mrs. Siddons: Lavinia = Mrs. Powell.

25. For bt. of Suett, and Barrymore. Love for Love. Valentine = Barrymore: Foresight = Suett.

29. For bt. of the Orphan Daughters of Wrighten, late Prompter. Gamester, and Romp.

May 1. Irish Widow. Mrs. Brady = Mrs. Bateman, 1st time.

4. Isabella. Villeroy = Wroughton.

7. For bt. of Bannister. Tempest, with, never acted, Fortune's Wheel—Bannister Jun.—Suett—Mrs. Hopkins and Mrs. Bland—not printed.

9. Wroughton acted Sir John Restless.

10. Sedgwick's bt. School for Scandal. Joseph = Barrymore: Charles = Wroughton:—with, never acted, Mariners—Suett — Bannister Jun. — Mrs. Crouch—Miss De Camp—not printed.

13. Rivals——14. Henry 8th.

17. Jealous Wife. Mr. and Mrs. Oakly = Bensley and Mrs. Siddons.

22. For bt. of Whitfield, and Mrs. Ward. Trip to Scarborough. Young Fashion = Whitfield : Amanda = Mrs. Ward :—with, never acted, Female Duellist. Bombardo (servant to Lucio) = Bannister Jun. : Don Alvarez (father to Antonio and Clara) = Suett : Don Zanchio = Hollingsworth : Claudio (in love with Clara) = Whitfield : Pedrez (his servant) = Bland : Antonio = Caulfield : Clara (in love with Claudio) = Mrs. Jordan : Aurelia (niece to Don Zanchio) = Miss Collins :—Don Alvarez had been banished for killing Claudio's father — Clara had eloped from Don Zanchio, under whose guardianship she had been left—she had assumed the dress of a man and the name of Lucio—she had formed an intimacy with her father, but he did not know who she was—at the opening of the piece they are just returned to Seville—Clara, as Lucio, pretends to fight with Bombardo—and makes love to Aurelia —she writes a love letter to Claudio, and receives him in a female dress as Isabella—at the conclusion, Clara discovers herself—Claudio and Antonio marry Clara and Aurelia—this is a poor Farce—the unknown writer of it says—" for the leading charac- " ter and various incidents in the Female Duellist, " the author is much indebted to Love's Cure, or " the Martial Maid"—he has however borrowed but little more than the foundation of his piece and one incident—the plot is altered greatly for the worse—Clara in the play and Clara in the farce are two very different characters—for Love's Cure see the 7th

vol. of Beaumont and Fletcher at the end of 1777-1778.

24. For bt. of Dignum, and Mrs. Powell. Twelfth Night.

28. Theatrical Fund, Mourning Bride, and Spoil'd Child.

30. Mrs. Bateman's bt. All in the Wrong. Sir John Restless = King: Beverley = Whitfield: Lady Restless = Mrs. Bateman, 1st time:—La Chevaliere D'Eon will fence with Mrs. Bateman and an English Officer—with Citizen. Maria = Mrs. Bateman, 1st time.

June 1. Caulfield's bt. Recruiting Officer. Plume = Wroughton: Kite = Caulfield, 1st time: Welch Collier = Suett:—see Ap. 27 1791.

5. West Indian. Charlotte = Mrs. Powell, 1st time.

7. Beaux Stratagem. Mrs. Sullen = Mrs. Powell, 1st time.

10. Foundling, with Quaker. Gillian = Miss De Camp, 1st time:—last play.

C. G. 1792-1793.

Sept. 17. Occasional Prelude—Johnstone—Lewis —Macready—with Road to Ruin. Sophia = Mrs. Esten, 1st time :—and Irishman in London.

" Without insisting on the great expence that has " been incurred in re-building this theatre, it appears " upon the books that the annual disbursements of " the past seasons have been gradually encreasing " from year to year, under the direction of the pre- " sent proprietor, to nearly the sum of £10,000 per " annum more than the usual expenditure of any of " his predecessors—it is therefore trusted the neces- " sity of the following small advancement of the " prices of admission to the Boxes and Pit, will be " sufficiently apparent to the justice of that public, " whose liberality has never yet been doubted.

" E. Barlow Treasurer.

" Boxes 6s. : Pit 3s. 6d. : Gallery 2s."

It was the intention of the Proprietor not to have had an upper Gallery, but he was obliged to alter his plan.

The Occasional Prelude was performed but twice —another Prelude was published, called Poor Covent Garden, or a Scene Rehearsed, *intended* for the opening of the New Theatre C. G. 1792—the intention could exist only in the author's mind, as this little piece is totally void of merit, except in some tolerably apt quotations from different plays —— Spleen, a Critic, is seated on the stage—Johnstone,

Lewis, and Quick enter disguised, and he does not know them.

20. Beggar's Opera. Macheath = Johnstone: Peachum = Wilson: Filch = Blanchard: Mrs. Peachum = Mrs. Webb: — with Barnaby Brittle. Barnaby = Quick: Jeremy = Blanchard: Clodpole = Wilson: Mrs. Brittle = Mrs. Mattocks:—— the Public are respectfully informed that a one shilling gallery will be opened on the 1st of Oct.

21. Provoked Husband. Lord Townly = Pope, his 1st app. these 3 years: Sir Francis Wronghead = Wilson: Manly = Farren: Squire Richard = Blanchard: Count Basset = Marshall: John Moody = Quick: Lady Townly = Mrs. Esten: Lady Grace = Mrs. Mattocks: Lady Wronghead = Mrs. Webb: Miss Jenny = Mrs. Fawcett:—with Farmer. Jemmy Jumps = Munden.

24. Earl of Essex, with Poor Soldier.

28. Suspicious Husband. Ranger = Lewis: Frankly = Holman: Strictland = Farren: Clarinda Mrs. Pope: Mrs. Strictland = Miss Chapman: Jacintha = Mrs. Wells: — with Flitch of Bacon. Tipple = Munden: Major Benbow = Wilson.

Oct. 1. Othello. Othello = Pope: Iago = Harley: Desdemona = Mrs. Pope: Æmilia = Mrs. Fawcett.

5. Rule a Wife. Estifania = Mrs. Pope:—with Highland Reel. Shelty = Wilson.

10. As you like it. Touchstone = Quick: Jaques = Aikin: Orlando = Holman: Adam = Hull: Rosalind = Mrs. Esten.

12. Conscious Lovers. Sealand = Aikin.

15. Richard 3d. Richard = Holman: Richmond

= Pope: King Henry = Aikin: Queen = Mrs. Pope: Lady Anne = Mrs. Wells, 1st time.

17. Belle's Stratagem. Flutter = Fawcett.

19. Woodman, with Midnight Hour. Marquis = Marshall: General = Quick: Nicholas = Blanchard: Sebastian = Munden: Flora = Mrs. Mattocks: Julia = Mrs. Wells: Cecily = Mrs. Webb.

24. Tender Husband. Tipkin = Wilson.

29. Macbeth. Macbeth = Holman: Macduff = Aikin: Lady Macbeth = Mrs. Pope:—with (40th time) Oscar and Malvina.

30. Just in Time. Commodore Larboard = Wilson: Dr. Camomile = Fawcett: Maria = Mrs. Blanchard:—with Prisoner at Large. Muns = Fawcett: Dowdle = Wilson: Jack Connor = Macready: Adelaide = Miss Chapman.

Nov. 3. Fair Penitent. Horatio = Pope: Lothario = Holman: Sciolto = Aikin: Altamont = Farren: Calista = Mrs. Pope: Lavinia = Miss Chapman:—with, never acted, Hartford Bridge, or the Skirts of the Camp. Sir Gregory Forester (father to Capt. Forester and Clara) = Quick: Peregrine Forester (a traveller) = Munden: Cartridge (servant to Capt. Fieldair) = Fawcett: Capt. Fieldair (in love with Clara) = Incledon: Peter = Blanchard: Capt. Forester = Macready: Clara (in love with Fieldair) = Mrs. Clendining, her 1st app. on any stage: Susan (her maid) = Mrs. Harlowe:—acted about 35 times——Sir Gregory arrives at Hartford Bridge, with Clara, for the sake of seeing the Camp which is in the neighbourhood—he has reason to believe that his son had died in India—he wishes Clara to marry Peregrine, who would have been heir to the family

estate, if Capt. Forester had been really dead—when Sir Gregory and Peregrine meet, Sir Gregory takes Peregrine for an impostor—in the last scene, Capt. Forester presents himself to his father—Sir Gregory consents to the union of Capt. Fieldair and Clara ——this Operatic F. was written by Pearce—it is a poor piece.

7. Rivals. Sir Anthony Absolute = Munden, 1st time: David = Blanchard: Fag = Macready: Julia = Mrs. Esten, 1st time:—rest as May 2 1792.

12. Grecian Daughter. Evander = Pope, 1st time: Philotas = Holman: Dionysius = Farren: Phocion = Macready: Melanthon = Hull: Euphrasia = Mrs. Pope.

21. Conscious Lovers. Sealand = Harley.

24. Elfrida, in 4 acts. Athelwold = Pope: Edgar = Holman: Orgar = Farren: Edwin = Harley: Elfrida = Young Lady: Albina (with the Odes) = Mrs. Pope:—not acted a second time.

26. Mrs. Esten acted Juliet.

27. Dramatist. Miss Courtney = Miss Chapman.

28. Careless Husband. Sir Charles Easy = Farren: Lord Foppington = Lewis: Lord Morelove = Pope: Lady Betty Modish = Mrs. Esten: Lady Easy = Mrs. Pope: Edging = Mrs. Mattocks: Lady Graveairs = Mrs. Fawcett.

Dec. 1. Never acted, Columbus, or a World Discovered. Spaniards — Columbus (the Admiral) = Pope: Alonzo = Holman: Harry Herbert (an Englishman) = Lewis: Dr. Dolores (a physician) = Quick: Bribon (a lawyer) = Munden: Roldan = Macready: —Indians—Orozimbo (the Cacique) = Farren: Solasco (father to Cora) = Harley: Catalpo (chief

priest) = Powel : Cora = Mrs. Pope : Nelti = Mrs. Esten : — acted with success — Columbus and the Spaniards land in the New World—they are received in a friendly manner by Orozimbo—Roldan, &c. mutiny against Columbus, and send him back to Spain in chains—Alonzo and Cora fall mutually in love—their attachment is discovered—and, as Cora is a Virgin of the Sun, her life is forfeited—Orozimbo grants her his pardon—a battle takes place between the Spaniards and the Indians—Alonzo and Herbert side with the latter—the Indians are defeated —Columbus returns from Spain with fresh authority and fresh forces—Roldan is brought in as a prisoner —there is an important comic underplot——this historical play was written by Morton—it is on the whole a pleasing piece—Morton says—" the reader " will find the manners and customs of Mexico and " Peru introduced, as appertaining to the *first dis-* " *covered natives* of the western world—this deviation " afforded the author an opportunity of introducing " manners and customs, more congenial to dramatic " use, and more particularly of presenting from " Marmontel's Incas, the pathetic tale of Cora and " Alonzo."

5. Love makes a Man. Clodio = Lewis : Carlos = Holman : Don Lewis = Quick : Angelina = Mrs. Wells.

8. Provoked Husband. Sir Francis Wronghead = Munden, 1st time : Miss Jenny = Mrs. Davis.

20. Douglas. Douglas = Holman : Old Norval = Pope : Glenalvon = Harley : Lord Randolph = Farren : Lady Randolph = Young Lady, 3d app.

27. Hamlet. Hamlet = Holman : Ghost = Harley :

King = Hull: Horatio = Farren: Polonius = Munden: Osrick = Marshall: 1st Gravedigger = Quick]: Queen = Mrs. Fawcett: Ophelia = Mrs. Esten:—Munden was very happy in Polonius.

Jan. 2. She Stoops to Conquer. Hardcastle = Munden, 1st time: Tony Lumpkin = Quick: Young Marlow = Macready: Miss Hardcastle = Mrs. Mattocks: Mrs. Hardcastle = Mrs. Webb: Miss Neville = Mrs. Davis.

16. Duenna. Don Jerome = Munden: Duenna = Mrs. Webb.

21. Orphan. Castalio = Pope: Polydore = Farren: Acasto = Harley.

23. Tom Thumb. Dollalolla = Mrs. Davis, 1st time.

29. Never acted, Every one has his Fault. Sir Robert Ramble = Lewis: Harmony = Munden: Irwin = Pope: Lord Norland (father to Lady Eleanor) = Farren: Solus = Quick: Placid (governed by his wife) = Fawcett: Edward = Miss Grist: Miss Wooburn = Mrs. Esten: Lady Eleanor Irwin = Mrs. Pope: Mrs. Placid = Mrs. Mattocks: Miss Spinster = Mrs. Webb:—acted between 20 and 30 times—this play consists of two plots—one of them is comic—Sir Robert, after having married Miss Wooburn, had been notorious for his infidelity to her—she had obtained a divorce, and had resumed her maiden name—Sir Robert again falls in love with her, and, at the conclusion they are re-united—the other plot is serious—Lord Norland is offended to the last degree with his daughter for having married Irwin—he had adopted their child, Edward, but without acknowledging him for a relation—in the last scene, Lord Norland is reconciled to his daughter and her

husband——this is a very good C. by Mrs. Inchbald —she has borrowed the foundation of her comic plot from Women's Conquest—see L. I. F. 1671—as Mrs. Inchbald has called Irwin's wife Lady Eleanor, she ought to have made Lord Norland an Earl—this point is of no great importance, but in so plain a case, a mistake is inexcusable.

Feb. 4. Notoriety. Sir Andrew Acid = Powel: Sophia Strangeways = Mrs. Esten: Honoria = Miss Chapman:—with (33d time) Harlequin's Museum, in which will be introduced, for the 9th time, a Fox Chace with real Hounds and Horses.

25. Never acted, Midnight Wanderers. Marquis de Morelle (a Frenchman) = Munden: Casper (an innkeeper) = Fawcett: Denis (servant to the Marquis) = Blanchard: Julian (in love with Adelais) = Incledon: Adelais (niece to the Marquis—in love with Julian) = Mrs. Clendining: Jaquelin (her maid) = Mrs. Harlowe: Maresa (wife to Casper) = Mrs. Martyr:—the Marquis had thought it advisable to retire from France, on account of the political disturbances in that country—he arrives, with his family, in the night, at a poor inn in Biscay—he charges Denis not to let it be known that he is a nobleman—the Marquis mistakes Julian for a captain of banditti —he is so frightened, that he puts on Casper's coat and apron, and pretends to be the keeper of the inn —Casper breaks open the trunks of the Marquis—puts on a French dress—and assumes the name of the Marquis—at the conclusion, the Marquis finds himself in safety, and gives Adelais to Julian——this C. Op. in 2 acts was written by Pearce—it is an indifferent piece.

March 4. Mourning Bride. Osmyn = Pope: King = Farren: Garcia = Macready: Gonsalez = Harley: Zara = Young Lady, her 1st app.: Almeria = Mrs. Pope.

11. Never acted, a Ballet Pantomime, called the Governor, or the Creolian Insurrection.

18. Mrs. Pope's bt. Wild Oats. John Dory = Powel: Jane = Mrs. Harlowe:—with Margaret of Anjou. Robber = Pope: Child = Miss Standen: Margaret = Mrs. Pope:—and Irishman in London. Frost = Munden, 1st time: Louisa = Mrs. Davis.

23. For bt. of Lewis. Road to Ruin—(52d time) —Sulky = Cubitt: Sophia = Miss Grist:—with a new occasional address by Lewis, in the character of Goldfinch—and the Relief of Williamstadt, or the Return from Victory——this Interlude consisted of singing, dancing, and pantomime—not printed.

April 4. Never acted, Armourer—Quick—Johnstone—Munden—Incledon—Blanchard—Fawcett—Harley—Mrs. Clendining—Mrs. Martyr and Mrs. Harlowe—acted 3 times—Cumberland wrote a Comic Opera on the story of Wat Tyler, which being objected to by the Licenser, he was obliged to new model it, and produce it under the title of the Armourer—when he had taken all the Comedy out of it, he was not surprised to find that the public were not greatly edified by what was left—*(Cumberland)* —as the piece is not printed, it is impossible to say positively that there was nothing exceptionable in it —but certainly no one but a dog in office could suspect Cumberland of writing any thing of a bad political tendency.

8. Quick's bt. Fashionable Levities. Ordeal =

Harley, 1st time: — with Rosina — and Invasion. Cameleon = Fawcett: Sir John Evergreen = Quick: Lady Catharine Rouge = Mrs. Webb.

11. Holman's bt. Recruiting Officer. Plume = Holman: Brazen = Lewis: Kite = Cubitt: Bullock = Fawcett: Balance = Hull: Worthy = Davies: Recruits = Munden and Blanchard: Sylvia = Lady, 4th app.: Melinda = Miss Chapman: Rose = Mrs. Davis, 1st time:— with True Blue, and Comus. Comus (for that night only) = Holman: Lady = Miss Chapman, 1st time: Euphrosyne = Mrs. Martyr.

17. Mrs. Esten for her bt. acted Estifania and Roxalana, and recited Collins' Ode on the Passions.

18. Never acted, How to grow Rich. Pavé = Lewis: Smalltrade (a country banker) = Quick: Sir Thomas Roundhead (a country gentleman — very strict about his game) = Munden: Warford (nephew to Smalltrade—in love with Lady Henrietta) = Pope: Latitat (a very dashing attorney) = Fawcett: Hippy = Blanchard: Sir Charles Dazzle = Farren: Lady Henrietta = Mrs. Pope: Rosa (god-daughter to Sir Thomas) = Mrs. Esten: Miss Dazzle = Miss Chapman:—acted about 21 times—Smalltrade is very desirous to grow Rich—Miss Dazzle recommends him to become a partner with herself and her brother in their Faro table—Lady Henrietta is addicted to gaming—Sir Charles lends her £1000—wins her money, and then arrests her for the debt—Warford releases her, but with the loss of the whole sum, which he had been 10 years in saving—Lady Henrietta is convinced of her folly, and gives her hand to Warford—Pavé is a hunter after preferment—he runs off with Rosa, and, by the management of La-

titat, is returned member for the borough in which the scene lies—at the conclusion, Smalltrade promises to make a handsome settlement on Warford—Sir Thomas does the same to Rosa——this C. was written by Reynolds—he deserves credit for exposing Faro tables—but his play on the whole is a poor one—the equivoque about the Minister is grossly improbable —Pavé makes love to Rosa, who is a Clergyman's daughter—he supposes her to be the daughter of the State Minister——Dryden observes—" a play is an " imitation of nature—we know we are deceived, " and we desire to be so, but no man was ever de- " ceived, but with a probability of truth."

Reynolds in 1826 says—" In the Epilogue was the " following couplet—

" What lading brother?—why, the *pad*, Miss
" Sophy—
" I've made a seizure, and see, here's the trophy."

" As he thus spoke, Lewis produced from under " his coat, this singular appendage to the female dress " —the whole audience receiving this broad discovery " with good humour, the effect was electrical—but " *now*, with our present *correct* spectators!—does the " actor live who dares risk not only the loss of his " profession, but of his life, by a similar exhibition?"

24. For bt. of Mrs. Mattocks. Such things are. Female Prisoner = Mrs. Powell of the D. L. Company:—with, not acted 20 years, (acted Oct. 21 1777) Reprisal. Ben Block = Quick: Champignon = Marshall: Heartly = Davies: O'Clabber = Macready: Maclaymore = Powel: Brush = Fawcett: Jack Haulyard = Blanchard: Harriet = Mrs. Martyr.

25. Johnstone's bt. Inkle and Yarico. Inkle = Johnstone: Trudge = Fawcett: Sir Christopher Curry = Quick: Yarico = Mrs. Crouch of the D. L. Company: Wowski = Mrs. Martyr:—with, never acted, Money at a Pinch, or the Irishman's Frolicks. Johnstone, Munden, Incledon, Mrs. Clendining and Mrs. Martyr——this musical piece, in 2 acts, is not printed.

May 1. Mrs. Martyr's bt. Not acted 20 years, May Day. Dozey = Munden: William = Incledon: Clod = Blanchard: Dolly = Mrs. Martyr: Little Gipsy = Mrs. Clendining:—with Fashionable Levities. Lady Flippant Savage = Mrs. Mattocks:—and Hartford Bridge—Mrs. Martyr acted Susan.

2. Pope's bt. Rivals. Faulkland = Pope, 1st time: Lydia Languish = Mrs. Mattocks:—it was stated at the bottom of the bill, that Mrs. Mattocks acted Lydia Languish in consequence of Mrs. Pope's indisposition—and that the Interlude of Margaret of Anjou, which was to have been performed, was unavoidably changed to the Soldier's Festival.

3. Munden's bt. Road to Ruin—with (1st time) To Arms, or the British Recruit. Serjeant of Grenadiers = Johnstone: Robin Redhead = Munden: Capias = Fawcett: Susan = Mrs. Martyr:—and Two Strings to your Bow.

8. Farren's bt. Wonder. Felix = Farren, 1st time: Lissardo = Lewis, 1st time: Col. Briton = Holman, 1st time: Don Pedro = Quick: Violante = Mrs. Esten, 1st time: Flora = Mrs. Mattocks.

11. How to grow Rich. Lady Henrietta = Miss Chapman: — with, never acted, Sprigs of Laurel. Nipperkin (a drunken fellow) = Munden: Lenox =

Johnstone: Sinclair = Incledon: Capt. Cruizer = Powel: George Streamer = Mrs. Martyr: Corporal = Darley: Mary = Mrs. Clendining:—Lenox and Sinclair are private soldiers—they are great friends —each of them is in love with Mary—they agree not to quarrel for her, but to leave her to make her own choice—she prefers Sinclair—in the last scene, Nipperkin discovers to Capt. Cruizer, that Lenox is his son——this musical F. was written by O'Keeffe—the merit of it consists in the character of Nipperkin—O'Keeffe says—" Munden was highly diverting in " the most impudent, bold, audacious character that " I think ever appeared before any audience"—this Farce was revived at C. G. May 17 1797—it was reduced to one act, and called the Rival Soldiers—the temporary allusions were probably omitted, which must have been a great improvement.

15. Fawcett's bt. Wild Oats. John Dory = Fawcett, 1st time: Lady Amaranth = Mrs. Mattocks: —with Love and War. Gregory = Fawcett: General Howitzer = Quick.

23. Harley's bt. Suspicious Husband. Strictland = Harley, 1st time: Clarinda = Mrs. Esten, 1st time: Mrs. Strictland (for that night only) = Mrs. Mattocks:— with Catharine and Petruchio. Petruchio = Harley, 1st time: Catharine = Mrs. Mattocks.

24. For bt. of Hull and Macready. Henry 8th. King = Holman, 1st and only time: Wolsey = Pope: Buckingham = Farren: Cranmer = Hull: Surrey = Macready: Norfolk = Harley: Gardiner = Quick: Queen Catharine = Mrs. Pope: Anne Bullen = Miss

Chapman:—with Follies of a Day. Almaviva = Lewis: Figaro = Macready: Antonio = Quick: Page = Mrs. Martyr: Countess = Miss Chapman: Susan = Mrs. Mattocks.

27. Wild's bt. Never acted, the Pad. Lovejoke = Munden: Sir Simon Meagre = Quick: Capt. Credulous = Harley: Clerimont (in love with Nancy) = Macready: Lady Meagre = Mrs. Webb: Mrs. Credulous = Mrs. Fawcett: Nancy (in love with Clerimont) = Mrs. Davis:—this piece was meant to ridicule the fashion of wearing Pads, which prevailed at this time, and which made the women, who wore them, appear as if they were in the family way —Capt. Credulous returns home after an absence of 15 months—from his wife's appearance he concludes that she had been unfaithful to him—he thinks Nancy equally bad—Lovejoke persuades Sir Simon that his wife is likely to present him with a son—at the conclusion, Lovejoke produces a Pad, which, as he says, had been the cause of all these mistakes—this F. is attributed to Woodbridge—it consists of one long act—it might have been shortened to advantage.

29. How to grow Rich, 21st time, with Lying Valet. Sharp = Quick: Kitty Pry = Mrs. Mattocks.

30. As you like it. Jaques = Harley.

June 3. Brandon's bt. Comedy of Errors. Antipholis of Syracuse = Pope: Antipholis of Ephesus = Holman: Dromio of Ephesus = Quick: Dromio of Syracuse = Munden: Ægeon = Hull: Adriana = Mrs. Mattocks: Abbess = Miss Chapman: Luciana = Mrs. Esten.

4. Castle of Andalusia. Ferdinand = Johnstone: Pedrillo = Munden: Spado = Quick: Lorenza = Mrs. Martyr.

7. Fontainbleau. Lackland = Lewis: Squire Tally-ho = Blanchard: Lepoche = Quick: Miss Dolly Bull = Mrs. Mattocks:— with Prisoner at Large. Dowdle = Munden.

12. For the Theatrical Fund. Road to Ruin, and Robin Hood. Ruttekin = Fawcett.

Mrs. Mary Wells acted till about Christmas, but being suddenly involved in pecuniary difficulties, she retired first to the country and then to France—see Reynolds vol. 2 p. 134—she never had an engagement after this season, but she sometimes returned to the stage to give her Imitations—she was announced in the bills as Mrs. Sumbel.

Mrs. Wells was a very good actress in her proper line—she was excellent in Madge—Mrs. Cadwallader—Cowslip—Bridget, &c.—her attempts at Tragedy did not add greatly to her reputation—the writer of the Green-rooms in 1790 says—"Mrs. "Wells is handsome and elegant in her person; "her face is completely beautiful, and her leering "smile is, with sensations the most pleasing, per-"fectly captivating."

Mrs. Wells' characters—selection only.

Hay. 1781. Madge in Love in a Village—Mrs. Cadwallader—Jenny in Lionel and Clarissa—*Cowslip in Agreeable Surprise—Mrs. Wells in her Memoirs says, that during the run of the Beggar's Opera

reversed, Mrs. Cargill absented herself from the theatre, and that she played Capt. Macheath.

D. L. 1781-1782. Nancy in the Camp—Widow Brady—Jacintha in S. H.

Hay. 1782. Molly in English Merchant—Bridget in Chapter of Accidents.

D. L. 1782-1783. Jane Shore.

Hay. 1784. *Fanny in Mogul Tale—Isabella in ditto—Lady Randolph—*Maud in Peeping Tom.

C. G. 1785-1786. Andromache—Rosalind—Portia in M. of V.—Fidelia in Plain Dealer.

Hay. 1786. *Flora in Widow's Vow.

C. G. 1786-1787. Lady Percy—Lady in Comus—Lady Frances Touchwood—Fatima in Cymon—*Julia in Midnight Hour—Anne Lovely.

1787-1788. Mrs. Page—Rose in R. O.

1788-1789. *Marianne in Dramatist.

1789-1790. Cymon.

1790-1791. *Jane in Wild Oats.

1791-1792. *Sophia Strangeways in Notoriety.

* *Originally.*

Mrs. Sumbel, in 1811, published her Memoirs in 3 vols.—they contain very little theatrical information—the account which she gives of her marriage with Mr. Sumbel is curious.

F. Aikin left C. G. in the middle of this season—he had a good person—no inconsiderable share of judgment—a sonorous distinct voice—he succeeded in the impassioned and declamatory parts of Tragedy, insomuch that from his being so often cast in that

line, his intimates in the green-room nicknamed him Tyrant Aikin—nor did all his merit lie in Tragedy—in serious parts of Comedy, such as Sir John Flowerdale, Stockwell, &c., he had a pleasing harmony in his tones, and a precision of expression which gave force to these characters. *(Theatrical Biography.)*

F. Aikin's characters—selection only.

D. L. 1764-1765. Dick in Confederacy—he was announced as coming from Dublin.

1767-1768. *Col. Camply in Widowed Wife—Frankly in S. H.—Rosse—*Pharasmenes in Zenobia—Buckingham in Richard the 3d—Merlin in Cymon.

1768-1769. *Zingis in ditto—*Connan in Fatal Discovery.

1769-1770. Heartfree — Tamerlane — Sciolto—Richmond—Leonato—Aboan—Ford—Col. Rivers in False Delicacy—Caled—Sir John Flowerdale in L. and C.—Pierre.

1770-1771. Manly in Plain Dealer—Marcian in Theodosius—Merlin in King Arthur—*Stockwell in West Indian—Col. Standard—Jarvis in Gamester—Jaques in As you like it—Sir Friendly Moral in Lady's last Stake.

1771-1772. *Melanthon in Grecian Daughter.

1772-1773. Clytus — Ventidius — Evander — Macduff.

1773-1774. Hubert in King John.

C. G. 1775-1776. Major O'Flaherty—Osman in

Zara—Pyrrhus—Portius in Cato—Ghost in Hamlet—Glenalvon—Bastard in King Lear—Horatio in F.P.

1776-1777. Polydore in Orphan—Banquo—*Modred in Caractacus—Maskwell in D. D.—*Bygrove in Know your own Mind.

1777-1778. *Raby in Percy.

1778-1779. Barbarossa—Edgar in Elfrida.

1779-1780. Timoleon in Bondman—*Francisco in Duke of Milan altered—*Saville in Belle's Stratagem—Roderigo in Pilgrim—Bajazet.

1780-1781. Stukely in Gamester—Oliver Cromwell in Charles 1st—*Sidney in Man of the World.

1781-1782. *Daggerly in Walloons.

1782-1783. Dionysius in G. D.—Lord Medway in Discovery—*Sir Harry Harlow in Mysterious Husband—Zanga—Polixenes.

1783-1784. Morose in Silent Woman.

1784-1785. Dr. Cantwell—King in Henry 4th part 1st.

1785-1786. Tullus Hostilius — Acasto — Henry 6th in Richard 3d — Fitzherbert in Which is the Man?—Kent—Sealand—Mahomet.

1786-1787. *Col. Talbot in He would be a Soldier—Narbas in Merope—Henry 8th—Belarius.

1787-1788. Gloster in Jane Shore—Old Norval—Mardonius in King and no King—Sir Lucius O'Trigger.

1788-1789. *Alberto in Child of Nature.

1789-1790. Merchant of Venice—Lord Glenmore.

1791-1792. Lusignan.

* *Originally.*

Kelly mentions F. Aikin as manager of the Liverpool theatre in 1793—in the Thespian Dictionary 1805, he is said to be joint-manager with Jackson at Edinburgh.

Richard Wilson seems not to have acted in London after the 30th of Oct. 1792—he is mentioned as being at Edinburgh in 1793—Oulton says that he died in the King's Bench prison, in the summer of 1796—for the early part of Wilson's theatrical life see Lee Lewes' Memoirs vol. 1 p. 176—Wilson was a good actor—O'Keeffe says of him—" his manner " was broad, full, and powerful, therefore fit for a " London theatre; he had great exertion and indus- " try; he succeeded Shuter at C. G., and was ever " true in loyalty to his poet, his manager, and his " audience—on my bringing out the Castle of Anda- " lusia in 1782, Wilson was in the country, at a " considerable distance from London—Harris, doubt- " ing the abilities of the actor who had been cast " for Don Scipio, paid particular, yet silent attention, " to his manner of rehearsing it, and, finding it " would not do, desired that Wilson should be im- " mediately sent for, and money forwarded to him " for the expenses of the journey, &c.—Harris was " right, for Wilson's Don Scipio was capital."

Wilson's characters—selection only.

Hay. 1774. Mrs. Loveit in Commissary—Grumio —*Flaw in Cozeners—Grub in Cross Purposes— *Bundle in Waterman—Jobson.

1775. Sir Christopher Cripple in Maid of Bath.

C. G. 1775-1776. Hardcastle—Justice Woodcock—Gibby in Wonder—Peachum—Gardiner in Henry 8th—Midas—Pamphlet in Upholsterer—*Don Jerome in Duenna—Scapin—Ben in Love for Love—Whittle in Irish Widow—Sir Anthony Absolute—Trim in Funeral.

Liverpool 1776. Sir Francis Gripe—Tony Lumpkin—Lovegold—Hurry in Maid of the Oaks—Davy in Bon Ton—Varland—Squire Richard—Launcelot in M. of V.—Scrub—Justice in Runaway—Cimberton in C. L.—Block in Reprisal—Master Stephen—Rubrick in Spleen—Linco in Cymon.

C. G. 1776-1777. Waitwell — Sir Harry Sycamore—Stephano in Tempest—Malvolio—Gripus—Col. Oldboy—General Savage.

Liverpool 1777. Old Philpot — Sancho in Don Quixote—Periwinkle—Colin in Fashionable Lover—Touchstone—Shylock—Sable—Dr. Last—Falstaff in Falstaff's Wedding—Croker—Sir Harry Gubbin—Richard 3d.

C. G. 1777-1778. Maclaymore in Reprisal—Cross in Man and Wife—Fluellin.

1778-1779. *Tokay in Wives Revenged — Sir Francis Wronghead—*Bailiff in Annette and Lubin—Obediah Prim—*Farmer Sternold in Lady of the Manor—Drugget—Binnacle in Fair Quaker—Chrononhotonthologos.

1779-1780. Brainworm — Cleon in Bondman—Shallow in Merry Wives—Major Benbow in Flitch of Bacon—*Old Wrongward in Deaf Lover—Vulture in Woman's a Riddle — Clytus in Alexander the Little—Alphonso in Pilgrim.

Hay. 1780. *Governour Harcourt in Ch. of Acc. —Polonius—Cranky in Son in Law.

C. G. 1780-1781. Major Oakly—Crack in Sir Courtly Nice—*Lord Lumbercourt in Man of the World.

Hay. 1781. *Sir Walter Weathercock in Dead Alive—Janus in Nabob—Mrs. Peachum—Money-trap—King in Tom Thumb—*Sir Felix Friendly in Agreeable Surprise.

C. G. 1781-1782. *Sir Hornet Armstrong in Duplicity.

Hay. 1782. Spanish Fryar.

C. G. 1782-1783. *Don Scipio — Pinchwife in Country Wife—Sir Wilful Witwou'd—*Gasper in Bold Stroke for a Husband—Old Groveby in Maid of the Oaks—Sir Toby Belch—Spanish Curate.

Hay. 1783. *Rory in Gretna Green.

C. G. 1783-1784. *Father Luke in Poor Soldier —*Evergreen in More ways than One.

Hay. 1784. Jonas Dock in What d'ye call it ?—Sterling in C. M.—*Mayor in Peeping Tom.

C. G. 1784-1785. *Sir John Bull in Fontainbleau —Lord Chalkstone—Devil in Devil upon two Sticks.

Hay. 1785. Gripe in Confederacy—Sapskull in Honest Yorkshireman.

C. G. 1785-1786. *Don Salvador in Choleric Fathers.

1790-1791. Sir Pertinax Mac Sycophant, his 1st app. for 6 years—Sir Hugh Evans—*Rummer in German Hotel—Metheglin in Toy—Bullock in R. O. —Falstaff in Henry 4th part 1st—Duke Murcia in Midnight Hour—*Sir Paul Peckham in School for

Arrogance—*John Dory in Wild Oats—Capt. Ironsides in Brothers—Sir Archy Macsarcasm.

1791-1792. Major Sturgeon—Tipkin in T. H.—*Sir Andrew Acid in Notoriety—*Sulky in Road to Ruin—Sir Toby Fuz in Peep behind the Curtain—*Frost in Irishman in London.

* *Originally.*

BATH 1792-1793.

Sept. 18. Clandestine Marriage. Sterling = Blisset: Sir John Melvil = Murray: Fanny = Miss Wallis: Mrs. Heidelberg = Mrs. Didier.

Oct. 20. Next Door Neighbours. Sir George Splendorville = Durravan: Bluntly = Knight.

Nov. 13. Fugitive. Admiral Cleveland = Murray: Old Manly = Blisset: Young Manly = Dimond: Lord Dartford = Durravan: Miss Herbert = Miss Wallis.

Dec. 13. Surrender of Calais. Ribaumont = Dimond: La Gloire = Durravan: Eustace de St. Pierre = Murray: Carpenter = Blisset: Julia = Miss Wallis.

Jan. 8. Irishman in London. Colloony = Durravan: Edward = Knight.

Feb. 7. Hartford Bridge. Cartridge = Durravan.

26. Miss Wallis acted Elwina for her bt.—£127.

March 16. Durravan acted Goldfinch and Motley for his bt.—£89.

April 11. Battle of Hexham. Fool = Durravan: — with Cross Purposes. Chapeau = Durravan:—this seems to have been his last time of acting—his name was in the bill at Bristol April 15, but he was too ill to act and the Farce was changed.

13. Columbus. Columbus = Murray: Harry Herbert = Knight: Alonzo = Dimond: Dr. Dolores = Blisset: Cora = Miss Wallis.

May 2. Every one has his Fault. Harmony = Knight: Lord Norland = Murray: Irwin = Dimond: Solus = Blisset: Lady Eleanor Irwin = Miss Wallis.

21. Knight's bt. Natural Son. Lady Paragon = Miss Wallis, 1st time:—£92.

23. Double Falsehood. Leonora = Miss Wallis.

The Company went to Bristol June 10.

June 3. Dimond's bt. Law of Lombardy. Paladore = Dimond: Bireno = Murray: Princess = Miss Wallis.

24. For bt. of Mrs. Didier and Mrs. Smith. Inkle and Yarico, with Trip to Scotland. Jemmy Twinkle = Knight: Mrs. Fillagree = Mrs. Didier: Miss Griskin (for that night only) = Miss Wallis.

July 1. For bt. of Mr. and Mrs. Murray. King John = Murray: Prince Arthur = Miss Murray, her 1st app. on any stage: Queen Elinor =

Mrs. Murray: Constance = Miss Wallis, 1st time:—with Miss in her Teens. Fribble = Blisset: —£87.

8. Durravan's bt.—he was too ill to act and probably died not long after—£47.

15. For bt. of Mr. and Mrs. Knight. Rule a Wife, and Hob in the Well. Hob = Knight, 1st time:—£86.

29. (Last night) Mrs. Keasberry's bt. Henry 5th = Murray: Chorus = Dimond: Pistol = Knight: Mrs. Quickly = Mrs. Keasberry: Princess Katharine = Miss Wallis:—£104.

When the Company were at Bath they played one night in the week at Bristol — this accounts for June 3.

In the course of the season Miss Wallis acted Euphrasia—Miss Aubrey—Miss Rusport—Lady Mac beth—Catharine in C. and P.—Mrs. Ford — Rosamond in Henry 2d, &c.

Knight acted Osrick — Random in Ways and Means — Roger in Ghost — Crazy in Peeping Tom — Moll Flagon, &c.

Durravan acted Clodio, &c.

SCOTTISH STAGE.

Jackson published his History of the Scottish Stage in 1793—it is very incomplete—but it seems correct as far as it goes, and it throws some light on the English Stage.

In Scotland, the Presbyterian clergy were possessed with the most illiberal and violent animosity against the stage—the magistrates kept pace with the clergy, and restricted the actors from performing within the limits of their jurisdiction—the Presbytery in a solemn deputation thanked them "for the "just zeal they had shown in the matter."

Even so late as in 1727, an act of exhortation against the frequenters of stage plays was drawn up by a committee of divines, which was read from all the pulpits in the district—these violent proceedings of the clergy excited a spirit of party among the nobility and gentry, who not only made a point of supporting their theatrical amusements by forming parties for the boxes, but to preserve the performers from the prosecutions with which they were threatened, they procured for them personal protectors—Lord Somerville told Jackson, that in order to screen a principal performer from molestation, he had been obliged to receive him into his house as butler.

Jackson says—"In the time of Charles the 2d "when the Duke of York took up his residence in "Holyrood house, a party of performers from his "company and by his command, attended him thither

" —to this Dryden alludes in one of his Prologues to
" the University of Oxford—

" Our brethren are from Thames to Tweed
" departed,
" And of our Sisters, all the kinder-hearted,
" To Edinburgh gone, or coach'd or carted."

Jackson is not so accurate as he might have been —the company, which was formed by the Duke's command for Scotland, consisted of such performers as could be procured from either house — Dryden's Prologue was certainly written for the King's company, as it was the King's company, and not the Duke's, which used to perform at Oxford—Dryden begins thus—

" Discord and plots, which have undone our age,
" With the same ruin have o'erwhelm'd the stage.
" Our house has suffer'd in the common woe,
" We have been troubled with Scotch rebels too."

Then follow the lines quoted by Jackson—after which Dryden adds—

" With bonny bluecap there they act all night
" For Scotch half-crown, in English three-pence
" hight.
" One nymph, to whom fat Sir John Falstaff's
" lean,
" There with her single person fills the scene.
" Another, with long use and age decay'd,
" Div'd here old woman, and rose there a maid.
" Our trusty door-keepers of former time
" There strut and swagger in heroic rhime.

* * * * * * *

"But why should I these renegrades describe?"

Another Prologue, spoken before the long Vacation, concludes thus,—

"Else we must troop to Scotland after Joe—
"We by the last advice for certain hear
"That Haynes does head the rebell-players there."

Ravenscroft published this Prologue with his Titus Andronicus in 1687, but it was not the Prologue to that play—and it was certainly written some years before it was printed.

Joe Haynes belonged to the King's company—it is impossible that Dryden, or Ravenscroft, should have called any of the Duke's company *rebels* for having gone into Scotland by their Master's orders.

The Duke of York went to reside in Scotland the latter end of 1679—he came to court on Feb. 24 1680—he returned to Scotland Oct. 20 1680—he continued there till about March 1682—(*Rapin*)—Dryden's Prologue at Oxford was probably spoken in the vacation—and the plays acted at Holyrood house, were probably acted in the summer of 1681—the Prologue to Thyestes 1681 mentions that some of the actors had been into Scotland—this Prologue was spoken by one of the King's company.

From the period of the Duke of York's residence in Scotland till after the troubles in 1715, no theatrical representations were attempted there.

The first adventurer we hear of, was Signora Violante, who on her return from Dublin, by way of

Port Patrick, paid a visit to Edinburgh, and exhibited her feats of tumbling, &c.—the success, she met with on this occasion, encouraged her to collect a company of Comedians in England, with which she returned to Edinburgh.

Itinerant performers after this exhibited in Merchant Taylors Hall—from the violence of the opposers and the exertions of the supporters of the stage, this place was soon perceived to be too small, on particular occasions, to contain the audiences that applied for admission.

Some performers, with Mrs. Ward, a favourite actress, at their head, at length found means to procure subscriptions towards the erection of a regular theatre — and the tradesmen, encouraged by the promise of a partial payment, were induced to proceed upon credit, on an assurance of being paid out of the future profits.

By these means a new theatre was erected on the south side of the Canon-gate; the first stone was laid by Ryan the actor in 1746—this first regular theatrical establishment in Scotland was still without the sanction of the law, and even in defiance of an act of Parliament—several performers from London paid occasional visits to Edinburgh—among these was Lee, who, being a favourite with the town, found it no difficult matter to purchase the theatre. *(Jackson.)*

When Lee was on his road to Edinburgh, he happened to meet with Garrick at an inn, which being small, they were both shown into the same room—Garrick asked Lee whither he was going? and on being answered, to the North, Garrick said—"What

"do you in the North, when you should serve your "sovereign in the South?"—Lee replied, that he was going to be sovereign himself. *(Lee Lewes' Memoirs.)*

Lee being unable to make good his contracts with respect to pecuniary matters, the theatre became the property of some of the Lords of Session and other gentlemen, who invested Callender, a merchant, with the management—Digges and Mrs. Ward were the principal performers — Callender after some time retired with loss, and was succeeded by Love and Beatt.

Besides Love, who was acting manager, there were in the company Stamper, Griffith, Parsons and Lancashire—Mrs. Mozeen was the heroine.

For Griffith see Irish Stage S. A. 1760-1761.

Lancashire possessed a great fund of dry humour and filled Shuter's line in low Comedy; he was a favourite with the public.

On Jan. 9th 1762 Jackson made his 1st app. on the stage in Oroonoko—he next played Romeo, and afterwards Douglas to Digges' Old Norval—Jaffier to his Pierre and Juba to his Cato—towards the close of the season, Mrs. Bellamy was engaged for 8 nights — she acted Sigismunda, Estifania, Alicia, Lady Townly, Monimia, Juliet and Lady Macbeth. *(Jackson.)*

Mrs. Bellamy, who for several years wished to have it understood that she was married to Mr. Calcraft—either at this time or previously to it, formed what she is pleased to term a *serious* connection with Digges—they played together at Smock Alley in 1760-1761—she had been particularly warned against

him as a man of gallantry, but it seems the fates would have it so—

"For when weak women go astray
"The Stars are more in fault than they."

Digges carried his politeness so far as to assume her name, and at Edinburgh in 1764 Romeo and Juliet was thus advertised—Juliet = Mrs. Bellamy (for her name always stood first in the bills :) Romeo = Mr. Bellamy :—the case was the same through the whole season — Wilkinson at that time arrived in Edinburgh upon speculation—the managers having made their arrangements were not much inclined to engage him, but by Mrs. Bellamy's persuasion he delayed his departure for a few days, as she assured him something would happen to his advantage—Digges, who was in debt and afraid of being arrested, decamped on the ensuing Sunday evening—and the managers were next day glad to engage Wilkinson on his own terms——Mrs. Bellamy was by her agreement to have 2 benefits—the 1st was the Funeral. Trim = Wilkinson: Campley = Aikin: Lady Brumpton = Mrs. Bellamy :—the 2d was the Orphan of China. Zamti = Wilkinson : Etan = Aikin : Mandane = Mrs. Bellamy :—Wilkinson for his 1st benefit had the Way to keep him—Tragedy a-la-Mode and Duke and no Duke—he acted Lovemore, Golcondus and Trappolin—Mrs. Bellamy was Mrs. Belmour—for his 2d benefit he acted King Lear. (*Wilkinson and Mrs. Bellamy.*)

Love was engaged at D. L. in 1762-1763—on his resignation Dowson became joint-manager with Beatt —in the winter of 1766-1767 Stayley, who had been

deservedly discharged from Smock Alley in 1760-1761—(see Irish Stage)—was the cause of a riot—the inside of the theatre was demolished, the moveables were ransacked, and the fixtures destroyed—for particulars see Jackson.

The gentlemen proprietors brought an action of damages against those concerned in the riot, in which their property was destroyed—the latter, with great address, traversed it by a counter-action against the proprietors, for having plays acted in their house, contrary to act of Parliament—many of those proprietors were now raised to the bench, hardly a quorum remained to decide the question—the ludicrousness of the case was perceived, and both actions were dropped.

The theatre, which had been reduced to a mere shell, received a hasty and temporary repair, and the performances were resumed before the end of the winter season.

Ross soon after made an agreement for the theatre—and the gentlemen proprietors, who had before applied for an act of Parliament, in order to establish a playhouse by Royal Patent, as soon as it was obtained, conveyed it to Ross—Lee, formerly manager and proprietor, put in his claim of preference for the assignment of the Patent, soliciting in person his old situation, but Ross was a native, had a very great interest and consequently proved victorious.

The house was opened, for the first time under the sanction of law, Dec. 9 1767 with the Earl of Essex—Ross acted Essex and spoke an occasional Prologue—(see London Magazine)—the season turned out advantageous to the manager—he imme-

diately published proposals for the building of a new theatre, and till that could be completed, he gave the old house in Canongate a slight repair, and continued to perform there—in Dec. 1769 the new theatre was opened—it held with convenience about £140—Ross did not meet with the torrent of success he expected, and being involved in pecuniary difficulties he let his theatre for 3 years to Foote for 500 Guineas per Ann.—Foote in 1770-1771 produced an excellent company consisting of himself—Woodward—Weston—Sowdon—Jackson—Vendermore (Vandermere)—Lancashire—Didier—Gentleman—Robson—Waker—Fearon, &c.—Mrs. Baker—Mrs. Jackson—Mrs. Jewell—Mrs. Didier—Mrs. Waker—Mrs. Fearon, &c.—on the whole 20 men and 8 women—Foote after paying all expenses retired with £1000—but not choosing the care and confinement of a winter management in addition to his summer theatre, he disposed of his lease to Digges, and to Bland, Mrs. Jordan's uncle—when the lease was out, they agreed with Ross for a renewal upon the same terms for 5 years—under these different managements, since Mrs. Bellamy's season, Sheridan, Wilkinson, Mr. and Mrs. Yates, Mr. and Mrs. Barry, Foote, Reddish, and Miss Catley were seen upon the Edinburgh stage.

The theatre was afterwards rented by Corri for one year, and then by Wilkinson for the same term. *(Jackson.)*

The latter opened Dec. 18 1779 with a company better calculated for Comedy than Tragedy—it consisted of himself—Woods—Cautherley—Charles Wood—Bailey (the O'Reiley of Dublin)—Mr. and

Mrs. Smith—Mrs. Montague—Mrs. Hitchcock—Mrs. Shield—Miss Mills (afterwards Mrs. Chalmers) and Aldridge the dancer—Chalmers, Bailey, and Miss Mills being above par in Harlequin, Clown, and Columbine, were of great service—the Touchstone was particularly well gotten up, and with good scenery—Wilkinson's Zanga, Bayes, Roman Father, Falstaff, Capt. Ironsides, Midas, Col. Oldboy, Lusignan, Shylock, Lord Ogleby, Sir Peter Teazle, Don Manuel, King John, Coriolanus, Poor Vulcan, and Major Sturgeon, were very well received, but the season on the whole was not productive, and Wilkinson did not clear above £100, exclusive of his benefit, which was brilliant—Heaphy seems to have rented the theatre for the season 1780-1781—(*Wilkinson*)—Jackson purchased it of Ross Nov. 10th, 1781—the intermediate lessees having no interest in the property, used the theatre as they found it, without making the necessary additions and repairs—and consequently the scenery, wardrobe, and ornaments were at last worn out, and the fabric of the house itself neglected—the moment Jackson came into possession, he exerted his utmost industry and abilities in the discharge of his duty, and during his whole management he endeavoured to procure the best performers—there was not a person of any merit who did not visit Edinburgh, or to whom he did not make particular applications and suitable offers—with the exception of Foote's company, his actors were equal to any under the former managers—as a proof of this he gives a list of the performers for each of the 10 years in which he was manager.

The prejudices that had been universally inculcated against stage representations, and the members of the profession, were not less violent in their operations at Glasgow, than in the other parts of Scotland—the first edifice purposely erected for stage representations, was merely a wooden booth, of which Lee was the projector about 1753—in 1762 Beatt and Love went to Glasgow to solicit the building of a regular theatre within the liberties of the city—but as no one was hardy enough to accommodate them, at any price, with ground for the purpose within the district of the corporation, they were forced to erect a theatre at the west end of the town, without its jurisdiction—*(Jackson)*—the night before it was intended to have been opened, the stage part of the building was set on fire—luckily the flames were extinguished before any other part of the theatre was consumed—it was supposed to have been set on fire wilfully by some enthusiasts, who thought they could not please heaven better than by destroying the devil's house—Mrs. Bellamy, who was engaged for the opening of the theatre, lost all her theatrical wardrobe to a large amount, she was however determined to have the house opened on the intended evening—a temporary stage was formed, and covered with carpets—Tragedy being impracticable for want of the necessary dresses, the Citizen was performed by way of the play, and the Mock Doctor for the farce—the Ladies of the city accommodated Mrs. Bellamy with clothes—Reddish and Aikin were, with her, the principal performers—Macbeth and Douglas were much called for. (*Mrs. Bellamy.*)

Jackson, about the time in which he became manager at Edinburgh, built a new theatre at Glasgow within the city—the seasons of performing were so settled, that one company of performers supplied both houses.

Jackson managed the Edinburgh theatre in peace and profit till the summer of 1788, when Mrs. Siddons was engaged, and when a dispute arose about Fennell and Woods—(see the end of C. G. 1787-1788) —Jackson refers his readers to Fennell's pamphlet, in which a minute detail of facts had been laid before the public—though Jackson's conduct seems to have been perfectly correct, yet he was obliged to make an apology—for in a difference between the public and an actor, or manager, might generally overcomes right—Jackson likewise sustained a very considerable pecuniary loss, Mrs. Siddons' performances were suspended for a whole week, the popular pieces, which had been in preparation for months, and for which Fennell had been retained in Edinburgh from the close of the winter season, were obliged to be laid aside, and his removal from the old pieces created a vacancy, which, at the distance of 400 miles from London, Jackson could not possibly in a moment fill up —the necessary repetition of those plays that could be performed, occasioned a diminution in the receipts, and the same cause operated at Glasgow.

In 1790 Jackson became involved in difficulties and a sequestration of his property took place—according to his own statement these difficulties arose from his wish to conduct the theatre on a liberal footing and not from any mismanagement—he ap-

pears to have been at a great expense in the engagement of the principal London performers.

During the short period in which Jackson was obliged to retire, from July 21 to Aug. 21, the company continued at Edinburgh and Glasgow under the direction of King, whose theatrical exertions were assisted by those of Miss Farren.

In 1791 the theatre was advertised to be let to the best bidder for a year—two competitors started for the lease, Mrs. Esten and Stephen Kemble—Jackson's wish was to have been connected with Mrs. Esten—but owing to some mistake between Jackson and Mrs. Esten's agent, the proposed agreement did not take place—and Jackson entered into a treaty with Stephen Kemble.

Jackson fills 100 pages with a tedious detail of the disputes between Stephen Kemble and himself—he says he undertook his work for the sake of giving this detail to the public.

On the other hand Lee Lewes, or the Editor of his Memoirs, vindicates Stephen Kemble, and fills more than one of his 4 vols. with a detail of the proceedings on this occasion—so that any person, who thinks it worth while, may compare the two accounts.

Jackson during his management effected two reforms—he excluded Gentlemen from admission at the stage door—and curbed the licentiousness of a particular set of young men, who on any trifling occasion made it a practice to behave in a riotous manner, and maltreat the door-keepers—one of them, for wantonly ill-treating a servant of the house on his post, was taken into custody, and detained till he could procure a person to be answerable for his ap-

pearance the next day—and because this was done without the assistance of a peace-officer he prosecuted Jackson for false imprisonment—the cause was tried before the Lords of Session and decided in Jackson's favour—an injunction was delivered by the Lord President "that whenever the smallest indica-
"tion appeared of an intention to commit a riot
"within the walls of the theatre, the door-keepers
"and servants of the house should be instructed to
"apprehend the delinquent, and deliver him up to
"the guard—because as had been contended for,
"and very justly observed, the audience might be
"thrown into confusion, the grossest irregularities
"committed and the offender fled, before a town-
"officer, if not accidentally present, could possibly
"be procured."

But although the removal of the first of these grievances yielded comfort to the performers behind the scenes—and the latter diffused stillness and quiet before the curtain, both the one and the other affixed a rooted dislike against the Manager, among a certain description of men, whose favourite evening pursuits those regulations had restricted—he was censured for accidents which it was out of his power to prevent—he was blamed for things he had done, and condemned for things he had not done, by those who were determined to be displeased with his arrangements whatever they might be—and on many occasions he experienced very unpleasant effects from having endeavoured to fulfil the duties of the station in which he was placed.

In 1792 S. Kemble was Manager with the following company—Himself—Lee Lewes—Woods—Lamash

—Mrs. S. Kemble, &c.—Bowden sung 6 nights at the opening of the house—Lee Lewes came to Edinburgh accidentally, and did not join the company till Feb. 27th—John Kemble acted 6 nights in the Summer—and Mrs. Siddons came at the races.

The season of 1793 commenced at the Theatre Royal Jan. 12 with Percy and the Highland Reel—Mrs. Whitlock, an actress of established merit was Elwina and her husband Raby—Mrs. Esten had taken a lease of the theatre for a year, and had appointed Williamson to act for her as manager—the company consisted of Williamson—Wilson—Whitlock—Chalmers—Lamash—Nunns—Bland Jun., &c.—Mrs. Whitlock—Mrs. Nunns—Mrs. Warrell—Mrs. Jackson—Miss Fontenelle, &c.—Middleton and Bowden were engaged for a certain number of nights.

S. Kemble, in consequence of a decree made by the Dean of the Faculty, in the dispute between Kemble and Jackson, preferred a claim to act in opposition to the Patent—he took the Circus, fitted it up as a theatre, and opened Jan. 21 with the Rivals and Peeping Tom—his company consisted of Himself—Lee Lewes—Woods—Archer—C. Kemble—H. Siddons—Edwin—Mrs. S. Kemble—Mrs. Walcot—Mrs. Edwin—Miss Satchell, &c.

This produced fresh proceedings at law—on Feb. 26 a decree was made, by which the Theatre Royal was established in its ancient privileges. *(Jackson.)*

A little may be added to Jackson's History of the Scottish Stage——Some few pieces have been brought out at Edinburgh originally.

Disappointed Gallant, or Buckram in Armour 1738——this Opera in 3 acts is about as good as the generality of musical pieces, but the scene in which Buckram is dressed in armour, is too farcical.

Herminius and Espasia 1754. Herminius = Lee: —this T. is attributed to Hart—it is a poor play—the language is frequently unnatural—the scene lies in Lithuania.

Death of Bucephalus 1765—this is a moderate Burlesque Tragedy, in rhyme, and in 2 acts—it is attributed to Dr. Schomberg.

Prince of Tunis was brought out in June 1773—*(B. M.)*—Barbarossa = Inchbald: Heli = Digges: Hassan = Woods: Zatma = Fleetwood: Zulima = Mrs. Yates: Zeyda = Miss Glassington:—this moderate T. is attributed to Mackenzie—it is supposed to take place at the time when the Emperour Charles the 5th was expected to land with his forces in Africa.

Negro Slaves 1799. Capt. Racoon = Lamash: Quako = Meadows: Mac Sympathy = Bland: Indian Prisoner = Sutherland: Sela (wife to Quako) = Mrs. Sutherland: Phœbe = Mrs. Biggs: Lucy (her maid) = Mrs. R. Sparkes:—the scene lies in America—Racoon uses his slaves ill, particularly Quako—he makes love to Phœbe—Phœbe and Lucy laugh at him—an Indian prisoner is brought in—he turns out to be Firmlove—Firmlove forces Racoon to sell Quako and Sela to him—Firmlove gives Quako and Sela their liberty—he marries Phœbe——this is a pleasing trifle in one act—it was written by Maclaren —Mac Sympathy is the best character.

The Patriot, or Wallace, was printed at Edinburgh in 1806, but not acted—it is a poor play by an

anonymous author—it consists chiefly of mere dialogue—in the 5th act, Wallace is discovered in prison—he enjoins Monteith to bear his last adieu to his wife—Monteith tells him that his wife is dead—Wallace is brought before King Edward the 1st—the King offers him his life on certain conditions—Wallace rejects the conditions, and is led off for execution.

The Appeal, a T. in 3 acts by an anonymous author, was brought out in 1818. Ethelstane = Putnam: Helgert = Yates: Lord Hildebrand (a Judge) = Dobbs: Reginald (son to Helgert) = Jones: Isbel = Mrs. Renaud: Ariette = Mrs. H. Siddons: —— Isbel is the widow of a man who had been murdered 19 years ago—on the anniversary of the day in which the murder was committed, she resorts to the spot where her husband's corpse was found—Helgert for 18 years had met her there, and given her pecuniary assistance—on the 19th anniversary, when the play begins, he neglects to visit her without any peculiar reason—Ethelstane, a natural son of the deceased, had left his home 19 years ago to seek his fortune, he now returns being just appointed a judge—in the mean time he had, at the capital become acquainted with Ariette the daughter of Helgert, and was betrothed to her—the magistrates of the town meet Ethelstane and the other judge at the place where the murder was committed—Isbel, who is half a maniac, accuses Helgert of the murder, but on very slight grounds—Ethelstane receives the accusation—Helgert is brought to his trial—Isbel renews her accusation—as no proof is adduced, Helgert is on the point of being acquitted, but accord-

ing to the charter of the town, he is obliged to make an Appeal to heaven—Isbel then taxes him with having stabbed her husband in the back—Helgert, being thrown off his guard replies—" 'Tis false! " 'twas in the breast"—Helgert is condemned, and Ariette dies without speaking——this is very far from being a bad play, yet it seems to have a radical fault—it does not appear, that Helgert, who is represented as a worthy man in other respects, had any sufficient motive for murdering his friend—it is only said that Helgert often urged him in favour of Ethelstane, and that this produced a difference between them—the deceased is represented as being of a hasty and quarrelsome temper—it is highly improbable that Helgert should have killed him, unless he had been first assaulted by him—in which case he would rather have been guilty of manslaughter than murder.

The Appeal is only an alteration of the Witness, which had been printed in the Rejected Theatre—the play was improved before it was acted, particularly in the manner by which Helgert is convicted—in the Witness, Helgert thinks that he sees the ghost of the man whom he had murdered—there is a long note annexed to the Witness—it is very well written—the writer of it observes—" the character of Isbel, " as a dramatic portrait, is, we think, unique"—it has certainly great merit.

In 1815 the Theatre Royal belonged to Henry Siddons.

Jan. 21. Much ado. Benedick = H. Siddons: Beatrice = Mrs. H. Siddons.

Feb. 4. Twelfth Night. Malvolio = Eyre: Clown = Russell: Sebastian = W. Murray: Viola = Mrs. H. Siddons: Olivia = Miss Cooke:—there was a crowded house—the likeness between W. Murray and his sister Mrs. H. Siddons, was a great advantage to the performance—she acted very well.

18. Not acted 30 years, Comedy of Errors, in 5 acts. Antipholis of Syracuse = Eyre: Dromio of Syracuse = Russell: Abbess = Mrs. Eyre: Adriana = Miss Douglas: Luciana = Miss Cooke.

In March John Kemble was engaged to play 12 nights — it was advertised that he could not repeat any character — but on the 18th he acted Coriolanus by particular desire and for his bt.—Mrs. H. Siddons acted Queen Katharine, Portia and Desdemona.

In Passion Week Fawcett was engaged to play 5 nights—he did not act on the Friday.

The Clergy of the Established Church in Scotland, who at any time frequent the theatre, are said to make a point of doing so in Lent, to show their contempt for that remnant of Popery.

In Passion week Kean was engaged at Glasgow to play six nights—he acted Iago on the Friday—if Kean and the good people of Glasgow do not go to the Devil, it will be a hard case.

March 29. Russell acted Richard the 3d, and Mingle for his bt.

April 12. Henry Siddons died, and the theatre was closed for a short time.

May 1. At the desire of several Ladies and Gentlemen—For the bt. of Mrs. H. Siddons and Family. Time's a Tell-tale.

20. Charitable benefit for Moss, who was a favourite at Edinburgh 30 years before, and then confined a patient in the Infirmary, and in deep distress —last performance till summer.

In July Johnstone played 7 or 8 times.

In August Miss O'Neil acted 9 or 10 times.

Nov. 2. We are happy to hear that Mrs. Siddons intends to act 10 nights for the bt. of the family of her deceased son—(Mrs. Siddons had retired from the stage.)

13. An advertisement about the mode in which places were to be taken.

18. The theatre opened with Macbeth. Macbeth = Terry: Macduff = Eyre: Lady Macbeth = Mrs. Siddons.

20. Douglas. Stranger = Terry: Lady Randolph = Mrs. Siddons.

21. Mrs. Siddons acted Queen Katharine.

22. Mrs. Siddons acted Lady Macbeth.

23. Henry 8th. King = Eyre: Wolsey = Terry: Queen Katharine = Mrs. Siddons.

25. King John. King = Terry: Constance = Mrs. Siddons.

27. Mrs. Siddons acted Lady Randolph.

28. Earl of Warwick. Warwick = Terry: King Edward = Putnam: Margaret of Anjou = Mrs. Siddons.

Mrs. Siddons acted 2 other nights—she was received with the greatest applause, and the house was crowded every night—she looked older, but acted as well as ever.

Dec. 2. Terry's bt. and last app.—he acted Lord Ogleby, and Orson in Valentine and Orson.

4. Mrs. Mac Gibbon from C. G. acted Mrs. Haller. (*Edinburgh Newspaper.*)

HAY. 1793.

June 15. Chapter of Accidents. Governor Harcourt = Suett: Cecilia = Mrs. Brooks: Bridget = Mrs. Gibbs, 1st app. there:—she had acted Miss Biddy at the Royalty Theatre on the 1st night that it was opened.

25. Commissary, 1st time in 2 acts. Zachary Fungus = Bannister Jun., 1st time: Gruel = Suett: Mrs. Mechlin = Mrs. Webb: Jenny = Miss Fontenelle.

29. Never acted, London Hermit, or Rambles in Dorsetshire. Young Pranks = Bannister Jun.: Tully (an Irishman—Whimmy's gardener) = Johnstone: Whimmy = Suett: Toby Thatch (Barleycorn's Factotum) = Parsons: Barebones (a methodist) = Wewitzer: Old Pranks (uncle to Young Pranks) = J. Aikin: Peregrine (in love with Dian) = Evatt: Natty Maggs = Palmer Jun.: Barleycorn (an innkeeper) = Benson: Kitty Barleycorn (his daughter) = Mrs. S. Kemble: Mrs. Maggs (Whimmy's housekeeper) = Mrs. Webb: Dian (his daughter—in love

with Peregrine) = Miss Heard :—Whimmy had made a large fortune in India—he settles in Dorsetshire, and lays out his gardens in a very expensive manner —he advertises for a Hermit—Young Pranks accepts the situation—when Tully brings the company to the hermitage, Young Pranks suddenly flings off his hermit's gown, and appears in a complete jockey dress—at the conclusion, Young Pranks marries Kitty with his uncle's consent—Whimmy gives Dian to Peregrine——this is a very poor C. in 3 acts by O'Keeffe—it was acted with success in London—but treated as it deserved at Bath—see Nov. 19 1793.

July 19. Tit for Tat. Villamour = Barrymore: Skipwell = Johnstone, 1st time: Florinda = Mrs. Brooks : Letty = Mrs. Gibbs.

Aug. 3. Never acted, Mountaineers. Octavian = Kemble: Sadi = Bannister Jun.: Virolet = Barrymore : Kilmallock = Johnstone : Bulcazin Muley = Bensley : Lope Tocho = Parsons : Roque = J. Aikin : Muleteer = Bannister : Floranthe = Mrs. Goodall : Zorayda = Mrs. S. Kemble : Agnes = Mrs. Bland :—this mixture of Tragedy, Comedy, and Opera was written by Colman Jun.—it is not a bad play, but the success it has met with in representation, and the praise bestowed on it off the stage, is vastly beyond its deserts—the plot is taken from Don Quixote—see Double Falsehood D. L. Dec. 13 1727.

6. For bt. of Mrs. S. Kemble. Richard the 3d. Richard = Kemble, for that night only :—he seems to have been engaged solely to play in the Mountaineers—his performance of Octavian was very fine.

12. Caernarvon Castle, or the Birth of the Prince of Wales. Edward the 1st = Barrymore: Adam de Francton = Bannister Jun.: Philip le Brun = Suett: Edmund de Mortimer = Davies: Merlin = Bannister: Jane = Miss De Camp: Isabel (wife to Francton) = Mrs. S. Kemble: Resa = Mrs. Bland: — Lady Jane is cousin to the King — the King had promised her to le Brun—she is in love with Mortimer—she disguises herself as a man—saves the life of Mortimer — and extorts from le Brun a promise that he will never thwart her hopes—at the conclusion, she marries Mortimer—the Queen is brought to bed of a son at Caernarvon Castle—King Edward calls the new born infant, the Prince of Wales — Merlin says—" I see " the Star of one now blazing in the east, whose " praise shall rise superiour on Fame's highest wing" —a blazing star is discovered, in the middle of which is 12th of August—this poor Op. in 2 acts is attributed to Rose—it was meant as a compliment to George Prince of Wales, whose birthday was on the 12th of August.

13. For bt. of the Orphan daughters of Wrighten the Prompter. Surrender of Calais and Village Lawyer.

20. For bt. of Bannister. Battle of Hexham, with Padlock. Don Diego = Bannister: Mungo = Capt. Wathen, his 1st public app. in London: Leonora = Miss De Camp, 1st time:—Wathen when at Westminster played Thais in the Eunuch particularly well.

27. Johnstone acted Lingo, for his bt.

Sep. 14. Last night of the company's performing this season :—Mountaineers, 26th time.

HAY. 1793–1794.

Sep. 19. The theatre re-opened with Mountaineers, 27th time.

In the preface to the Biographia Dramatica—in Wewitzer's Theatrical Pocket Book—and in Mrs. Crouch's Memoirs (vol. 2 p. 179)—it is said that the D. L. Company performed this winter at the little theatre in the Haymarket—but this statement is incorrect—the D. L. Patentees appear to have lent Colman the authority of the Patent—partly to protect him from any interference from the Lord Chamberlain—and partly to keep the bulk of the Company together—but they had no concern with the management or the profits of the Hay.—nor can there be said, with propriety, to have been any D. L. Company for this season till March 12th, when the new theatre was opened.

Colman engaged many of the D. L. performers, but King—Palmer—Dodd—Wroughton—Mrs. Siddons—Mrs. Jordan—Miss Farren—Miss Pope, &c. were not engaged.

Waldron in his preface to the Prodigal says he undertook the alteration at Colman's desire.

The Epilogue to Heigho for a Husband was written by G. Colman Jun.—Waldron in his preface tells us it was written by the *Manager*.

The Hay. bill for Sep. 16 1811 says—" To esta-" blish the receipt of Second Price without a cer-" tainty of loss, those prices are now adopted which " were taken when the chief Proprietor here carried " on the performances, *on his own account*, for the " greatest part of the winter, during the rebuilding " of the late D. L. theatre."

Sep. 24. Henry 5th. Henry 5th = Kemble: Canterbury = Hull, from C. G.: Fluellin = Baddeley: Pistol = Suett: Boy = Master De Camp: Princess Katharine = Mrs. Goodall.

Oct. 1. Never acted, Children in the Wood. Walter (a carpenter—in love with Josephine) = Bannister Jun.: Sir Rowland (uncle to the children) = Barrymore: Apathy (their tutor) = Suett: Lord Alford = Dignum: Josephine (in love with Walter) = Mrs. Bland: Lady Helen = Miss De Camp:—Sir Rowland proposes to Walter that he should assist Oliver in killing the Children—Walter pretends to consent —when they come to the Wood, Walter fights with Oliver and kills him—the Children wander from the place where Walter had left them, and he returns to his cottage in despair at not having found them—Lord Alford and Lady Helen enter with their children—Walter is delighted—this musical piece in 2 acts, was acted with success—it is attributed to Morton, who has dramatized the old Ballad in a very pleasing manner—Bannister Jun. acted particularly well.

5. Busy Body. Marplot = Bannister Jun.: Sir

Francis Gripe = Parsons: Sir George Airy = Barrymore: Miranda = Mrs. Goodall: Patch = Mrs. Gibbs.

15. She Stoops to Conquer. Hardcastle = Parsons: Tony Lumpkin = Bannister Jun.: Young Marlow = Kemble: Miss Hardcastle = Mrs. Gibbs: Mrs. Hardcastle = Mrs. Hopkins: Miss Neville = Miss De Camp.

21. Othello. Othello = Kemble: Iago = Bensley: Desdemona = Mrs. Powell: Æmilia = Mrs. Goodall: —with Author. Mrs. Cadwallader = Mrs. Goodall.

22. Confederacy. Brass = Bannister Jun.: Dick = Barrymore: Gripe = Suett: Moneytrap = Parsons: Clarissa = Mrs. Goodall: Flippanta = Miss De Camp: Corinna = Mrs. Gibbs.

24. Wonder. Felix = Kemble: Lissardo = Bannister Jun.: Violante = Mrs. Goodall: Flora = Mrs. Gibbs: Inis = Miss De Camp.

29. Bold Stroke for a Wife. Col. Feignwell = Bannister Jun., 1st time: Periwinkle = Parsons: Sir Philip Modelove = Baddeley: Obediah Prim = Suett: Anne Lovely = Mrs. Gibbs, 1st time.

Nov. 4. Kemble acted Zanga.

5. Constant Couple. Sir Harry Wildair = Mrs. Goodall:—with, never acted, Guy Fawkes—see Mrs. Crouch's Memoirs.

16. Recruiting Officer. Plume = Barrymore: Brazen = Bannister Jun.: Kite = Benson: Bullock = Suett: Balance = J. Aikin: Worthy = Caulfield, their 1st app. in those characters: 1st Recruit = Parsons: Sylvia = Mrs. Goodall: Rose = Mrs. Gibbs, 1st time: Lucy = Miss De Camp, 1st time.

19. Tempest. Dorinda = Mrs. Gibbs, 1st time.

23. Never acted, a Comedy in 3 acts with songs, called Wives in Plenty, or the More the Merrier—altered from the Coquet of Molloy—Signora Storache — Bannister Jun. — Barrymore—Suett—Parsons—Mrs. Goodall—Mrs. Gibbs and Mrs. Hopkins —acted 4 times—for the Coquet see L. I. F. April 19 1718—Caprice in the last scene observes, "the "More the Merrier."

Dec. 2. Never acted, Prodigal. Bellmour = Barrymore: Courtney = J. Aikin: Bargrave = Benson: Louisa = Mrs. Powell:—acted about 12 times—this is only an alteration of Fatal Extravagance (see L. I. F. April 21 1721)—the changes which Waldron has made in the dialogue are not material—but he has altered the catastrophe vastly for the worse —Bargrave is only wounded, and Bellmour does not kill himself—Waldron by making the piece end happily has greatly weakened the moral intended to be inculcated—gaming requires caustics, not lenitives.

10. Mock Doctor. Gregory = Bannister Jun., 1st time: Dorcas = Mrs. Bland, 1st time.

16. Signora Storache's bt. Haunted Tower, with, never acted, My Grandmother. Vapour = Bannister Jun.: Dicky Gossip (a barber) = Suett: Sir Matthew Medley = Waldron: Souffrance (Vapour's valet) = Wewitzer: Florella = Signora Storache: Charlotte = Mrs. Bland:— acted with success—— Vapour falls in love with the miniature picture of a lady which he finds at a Masquerade—on going to Sir Matthew Medley's he sees a large portrait, apparently of the same lady—he asks Sir Matthew whose portrait it is—and Sir Matthew answers "My "Grandmother's"—after an interval, Vapour returns

to the room to take another view of the portrait—he finds Florella sitting in the frame of the picture, and dressed as the picture—Florella is Sir Matthew's niece—she has a strong family resemblance to his Grandmother—at the conclusion, Vapour marries Florella—this musical F. was written by Hoare—it is a pleasing trifle.

30. Oroonoko—badly acted.

Jan. 14. Heigho for a Husband Frank (son to Mrs. Millclack) = Bannister Jun.: Squire Edward = Barrymore: Justice Rackrent (his father) = Suett: Timothy = Wewitzer: General Fairlove (father to Charlotte) = J. Aikin: Player = Benson: Dorothy (housekeeper to Rackrent) = Mrs. Harlowe: Maria = Mrs. Gibbs: Charlotte = Mrs. Powell: Mrs. Millclack (an innkeeper) = Mrs. Hopkins:—acted 13 times——this C. in 4 acts was written by Waldron—he brought it out at his benefit in 1783—it was then called "Imitation"—see D. L. May 12—it is professedly a counterpart to the Beaux Stratagem—the adventurers are two Ladies—there is a male Cherry, and a female Scrub —— Charlotte and Maria propose to make their fortunes by marrying—Maria assumes the character of Charlotte's maid—Charlotte and Squire Edward fall mutually in love — Maria and Frank do the same — General Fairlove had been absent from England for several years—Charlotte had reason to believe that he was drowned — he makes his appearance in the last act, and consents to the union of Charlotte and Edward — Frank marries Maria — in the 3d act Edward changes clothes with Timothy — this is a

silly incident, but the play on the whole is a tolerably good one.

In the 2d act, a Player enters with a playbill, and requests Charlotte to attend the performance.

Charlotte (*to Frank.*) Pray, Sir, have you a good company of Comedians here?

Frank. I think we have, Madam; and this gentleman in particular, who has quitted (perhaps imprudently) one of the liberal professions for that of a player, is allowed to be an excellent actor.

Player. I should blush, Sir, at what you are pleased to say of me; but that as an alloy to your unmerited compliment, you advert to the *liberal* profession I quitted; that it is highly respectable the epithet bestowed on it is a proof; but considered candidly, what profession is more liberal than that of the well-trod stage.

" If Jonson's learned Sock be on,
" Or sweetest Shakspeare, fancy's child,
" Warble his native wood-notes wild."

For, I am bold to say, that to be an intelligent, accomplished, and affecting actor, a man must possess more natural and acquired endowments, than are requisite to any one profession besides.

Charlotte. I cannot but wonder, Sir, to find a person of your imputed merit, buried in the obscurity of a provincial theatre—would not London be the more proper sphere for the display of your talents?

Player. Perhaps not, Madam; the trifling tallents I possess, which appear with some degree of lustre among my brethren of the sock and buskin in the country, might in the metropolis be entirely

dimm'd by stars of greater magnitude; nor can every actor, however meritorious, be received there.

One cannot help wishing that these sentiments had fallen from the pen of Cumberland instead of Waldron—a man does not extol his own profession with a good grace—besides Waldron goes too far.

Feb. 3. Their Majesties commanded the play—a dreadful accident happened in the Pit passage—15 persons were killed.

8. Never acted, the Purse, or the Benevolent Tar. Will Steady (the Tar) = Bannister Jun.: Theodore = Barrymore: Page to the Baron = Miss Menage: the Baron = J. Aikin: Edmund (his son) = Dignum: Sally (wife to Steady) = Mrs. Bland:——the Baron supposes his son to be dead, and adopts Theodore for his heir—Edmund and Will Steady return home after an absence of 8 years—Will Steady finds the Page asleep, but has no notion that the Page is his own son—he is so outrageously Benevolent, that he puts one of the two Purses which he has, into the Page's pocket—Theodore accuses the Page of theft—the Purse is found on him—as the Baron's servants are hurrying off the Page, Will Steady enters—and then Edmund—the Baron orders Theodore to quit his sight——this musical piece, in one act, was written by Cross—it met with more success than it deserved.

22. Never acted, Box-Lobby Challenge. Jack (son to Crotchet) = Bannister Jun.: Crotchet (a printer) = Baddeley: Sir Toby Grampus = J. Aikin: Squire Robert (his son) = Suett: Capt. Waterland (in love with Lætitia) = Barrymore: George Waterland (his elder brother—in love with Lady Jane)

= Caulfield: Fulsome (an author) = Bland: Diana Grampus (an old maid—sister to Sir Toby) = Mrs. Harlowe: Lætitia Rayner (her niece—in love with Capt. Waterland) = Mrs. Goodall: Lady Jane Danvers (in love with George Waterland) = Mrs. Gibbs: Lindamira (a novelist) = Miss De Camp: Theodosia (wife to Crotchet) = Mrs. Hopkins:—acted 12 times ——on the night before the play begins, Jack Crotchet had been drunk—had gone to the theatre, and had insulted Lætitia—Capt. Waterland, who was of the party with her and Lady Jane, had kicked Jack Crotchet, and demanded his card, with a view to send him a Challenge—Jack had given Capt. Waterland a card with the name of Fulsome on it, and which he had found in the clothes which he had borrowed of Fulsome—Fulsome recommends Jack to Diana Grampus as a tutor for her nephew—well knowing at the same time that Jack was totally unqualified for the office—Capt. Waterland discovers that Jack was the person who had behaved ill in the Box-Lobby—he pardons Jack, on condition that Jack will obtain him an interview with Lætitia, by introducing him to his pupil as a fencing-master—Jack Crotchet makes love to Diana Grampus—she gives him a bond to marry him, or to forfeit £10,000—Fulsome and Lindamira endeavour to ruin Jack in the opinion of Diana Grampus—she is at a loss how to act—but, on finding that Jack had behaved honourably with regard to the bond, she is reconciled to him—Capt. Waterland and his brother marry Lætitia and Lady Jane—this C. was written by Cumberland—it is on the whole a pretty good play—the Crotchets are excellent characters, but the Grampusses are dull

and unnatural—one speech deserves to be quoted—Jack Crotchet says to Sir Toby, who has been reproaching him as the son of a printer—" We that " cannot count up our generations have oftentimes " the sense to outwit you whose ancestors hang by " the wall from King Arthur's time to the present " day—one of your forefathers perhaps cou'd eat a " whole venison pasty for his breakfast; another " cou'd bend a kitchen-poker across his arm; a third " might keep hawks and greyhounds—what are they " but a catalogue of insignificants? — one printer, " one compositor, one poor corrector of the press, " is worth them all, and his country gains more " credit by his labours."

March 31. Grecian Daughter. Evander = Bensley: Euphrasia = Lady :—(see C. G. May 30 1794)—with All in good Humour. Dorothy = Miss De Camp. *(Bills from Mr. Field.)*

D. L. 1794.

The new theatre was opened March 12th with Sacred Music, the 1st regular performance was—

April 21. Macbeth. Macbeth = Kemble: Macduff = Palmer: Banquo = Wroughton: Malcolm = C.

Kemble: Duncan = Bensley: Rosse = Barrymore: Lady Macbeth = Mrs. Siddons: Hecate = Bannister: Witches = Moody, Dodd, and Suett.

An occasional Prologue and Epilogue were spoken by Kemble and Miss Farren—a lake of real water was exhibited, and the audience were told that an iron curtain was in preparation—the Ghost of Banquo did not appear — (*Oulton*) — this was Charles Kemble's 1st app. at D. L.—he was engaged at Edinburgh in 1793 under Stephen Kemble.

25. As you like it. Touchstone = King: Jaques = Palmer: Orlando = Barrymore: Adam = Moody: Jaques de Boys = C. Kemble: Rosalind = Mrs. Goodall: Celia = Mrs. Kemble: Audrey = Miss Pope, 1st time:—with Children in the Wood.

26. (Probably) Distressed Mother.

29. Inconstant. Young Mirabel = Wroughton: Duretete = Dodd: Old Mirabel = J. Aikin: Bisarre = Miss Farren: Oriana = Mrs. Goodall.

May 1. Henry 8th. King = Palmer: Wolsey = Bensley: Buckingham = Wroughton: Cranmer = J. Aikin: Cromwell = C. Kemble: Gardiner = Suett: Lord Sands = Baddeley: Queen Katharine = Mrs. Siddons: Anne Bullen = Mrs. Powell.

6. Siege of Belgrade, and Citizen. Old Philpot = Baddeley: Young Philpot = Bannister Jun.: Maria = Miss Farren.

8. Never acted, the Jew. Sheva = Bannister Jun: Charles Ratcliffe = Wroughton: Frederic Bertram = Palmer: Sir Stephen Bertram = J. Aikin: Jabal = Suett: Eliza Ratcliffe = Miss Farren: Mrs. Ratcliffe = Mrs. Hopkins:—acted about 12 times—this play, which can hardly be called a Comedy, does great

credit to the head and the heart of the author—Cumberland in his Life says, he was ashamed to say with what rapidity he wrote it, but Bannister, who saw it act by act, was a witness of the progress of it; and in the performance a great promoter of its success—Suett was an admirable second——the public prints gave the Jews credit for their sensibility in acknowledging Cumberland's well intended services—his friends gave him joy of honorary presents; and some even accused him of ingratitude for not making public his thanks for their munificence; but in fact, not a word from the lips, not a line did he ever receive from the pen of any Jew, tho' he had found himself in company with many of their nation—he honestly confessed that he had much wished they had flattered him with some token of acknowledgment, however small, that he might have said—"this is a tribute to my phi-"lanthropy."

23. Pirates, with Love a-la-Mode. Sir Archy Macsarcasm = King: Sir Callaghan O'Brallaghan = Palmer: Squire Groom = Bannister Jun.: Mordecai = Suett:—not acted a 2d time.

29. Gamester, and My Grandmother.

June 6. Mrs. Siddons made her last app. for the season in Lady Randolph—she had acted Lady Macbeth 13 times.

9. Inconstant, with, never acted, Lodoiska. Polanders—Baron Lovinski (a dependent on Prince Lupauski) = Palmer: Count Floreski (in love with Lodoiska) = Kelly: Varbel (his servant) = Suett: Prince Lupauski (father to Lodoiska) = J. Aikin: Princess Lodoiska (in love with Floreski) = Mrs

Crouch:—Tartars—Kera Khan (their chief) = Barrymore: other Tartars = Bannister, C. Kemble, &c.: —acted 15 times this season—the scene lies on the borders of Poland—in and near the castle of Lovinski—Prince Lupauski had promised his daughter to Floreski, but had afterwards changed his mind, and had sent her to the Baron's castle, that she might be concealed from Floreski—Floreski discovers that Lodoiska is in the castle—he fights with Kera Khan —disarms him, and gives him his life—Floreski and Kera Khan become friends—Floreski and Varbel gain admission into the castle, under pretence of being messengers from the Prince—the Baron is in love with Lodoiska, and determined to obtain her either by fraud or force—the Prince arrives at the castle with but two attendants—the Baron orders his guards to confine the Prince, Lodoiska, Floreski, and Varbel—the Tartars storm the castle—the Baron and Kera Khan fight—the Baron is killed—Kera Khan sets the captives at liberty—the Prince gives Lodoiska to Floreski——this musical Romance in 3 acts was very successful—it was translated from the French by Kemble—it is a pretty good piece for the sort of thing—much better calculated for representation than perusal.

10. Natural Son, in 4 acts—revised and altered by the author—the characters of Rueful and Dumps were omitted—the name of Major O'Flaherty was changed to Captain O'Carol—the performers were the same as originally.

12. Clandestine Marriage.

14. Chances. Don John = Palmer: 2d Constantia = Miss Farren.

16. Beaux' Stratagem. Archer = Palmer: Scrub = Dodd: Mrs. Sullen = Mrs Goodall: Cherry = Miss Collins.

17. Wonder. Isabella = Miss De Camp.

19. Foundling—as Jan. 9 1793.

20. Much ado. Benedick = Kemble: Leonato = Bensley: Claudio = Barrymore: Beatrice = Miss Farren: Hero = Mrs. Kemble.

23. Hypocrite. Dr. Cantwell = Moody: Col. Lambert = Whitfield: Darnley = Wroughton: Mawworm = Suett: Seyward = C. Kemble: Charlotte = Mrs. Goodall.

26. Heiress. Sir Clement = Bensley: Lady Emily = Mrs. Goodall.

July 2. Clear Benefit for the Widows and Orphans of those who fell in the late glorious actions under Earl Howe. Country Girl. Moody = King: Belville = C. Kemble: — (rest as usual) — after which, for the 1st time, the Glorious First of June —see Kelly's Reminiscenses — vol. 2 p. 62 —— Tickets for the Boxes were issued at half a Guinea each, under the direction of a Committee of Noblemen and Gentlemen.

C. G. 1793-1794.

Sep. 16. Wild Oats, and Hartford Bridge.

17. Rule a Wife. Estifania = Mrs. Pope.

18. Not acted 4 years, Much ado. Benedick = Lewis: Leonato = Hull: Claudio = Farren: Dogberry = Quick: Town Clerk = Munden: Verges = Fawcett: Beatrice = Mrs. Esten: Hero = Miss Chapman.

20. Suspicious Husband. Jack Meggot = Bernard: Jacintha = Miss Hopkins from Edinburgh, 1st app.: Lucetta = Mrs. Mattocks:—rest as before.

23. Othello. Othello = Middleton from Dublin, his 1st app. for 5 years: Iago = Harley: Cassio = Macready: Roderigo = Bernard: Brabantio = Hull: Desdemona = Mrs. Pope: Æmilia = Mrs. Fawcett.

27. Beaux' Stratagem. Archer = Lewis: Scrub = Quick: Aimwell = Farren: Foigard = Johnstone: Mrs. Sullen = Mrs. Pope: Cherry = Mrs. Martyr: Dorinda = Mrs. Mountain.

30. Macbeth. Macbeth = Holman: Macduff = Pope, 1st time: Banquo = Farren: Witches = Blanchard, Munden and Fawcett: Lady Macbeth = Mrs. Pope.

Oct. 2. How to grow Rich. Lady Henrietta = Mrs. Pollock, her 3d app. there.

5. Conscious Lovers, and Sultan.

7. Romeo and Juliet. Romeo = Middleton: Mercutio = Lewis: Juliet = Mrs. Esten: Nurse = Mrs. Leicester, 1st app. there.

8. Comedy of Errors, with School for Arrogance, in 3 acts. Count Conolly Villars = Holman: Sir Paul Peckham = Fawcett: Sir Samuel Sheepy = Munden: Dorimont = Farren: Dermot = Johnstone: Lady Peckham = Mrs. Mattocks: Lucy = Miss Chapman: Lydia = Miss Hopkins:—Edmund is not in the bill.

9. Hamlet. Ghost = Farren: Horatio = Harley: Osrick = Bernard: Queen = Mrs. Pope: Ophelia = Miss Poole, 1st app.

14. Richard 3d. King Henry = Harley.

18. Dramatist. Marianne = Mrs. Esten:—with Deserter. Skirmish = Munden, 1st time.

19. Beggar's Opera. Peachum = Munden.

22. Provoked Husband. Lady Grace = Miss Hopkins.

25. Grief a-la-Mode. (the Funeral) Lord Hardy = Pope: Trim = Fawcett: Campley = Lewis: Sable = Quick: Puzzle = Munden: Trusty = Hull: Lady Brumpton = Mrs. Mattocks: Lady Harriet = Mrs. Esten: Lady Charlotte = Miss Hopkins:—with, 2d time, Ward of the Castle — Munden—Incledon—Johnstone—Mrs. Martyr and Mrs. Clendining—not printed.

26. Love in a Village, and Midnight Hour.

Nov. 5. Mrs. Webb acted the Duenna.

7. Every one has his Fault. Miss Spinster = Mrs. Webb.

8. Columbus, and Sprigs of Laurel.

12. Castle of Andalusia. Don Cæsar = Richardson, 1st app. there: — with Maid of the Oaks. Dupely = Bernard: Old Groveby = Munden: Hurry = Quick: Lady Bab Lardoon = Mrs. Esten.

13. Never acted, Siege of Berwick. Sir Alexander Seaton (Governour of Berwick) = Pope: Archibald and Valentine (his sons) = Middleton and Holman: Anselm (a Monk) = Harley: Donaldson (an officer under Seaton) = Macready: Ethelberta (wife to Seaton) = Mrs. Pope:—acted 5 times——this is adull T. in 4 acts by Jerningham—he says in his advertisement—"In the reign of Edward the 3d, Sir "Alexander Seaton refused to surrender the town "of Berwick, even at the peril of losing his two sons; "who being taken prisoners in a sally, were threat-"ened with immediate death, unless the town was "delivered up"—at the opening of the play, Archibald and Valentine prevail on their father to let them make a sally—they are taken prisoners—the General of the English forces is a man who had been originally a pirate in Norway—he sends word to Seaton, that unless he will surrender, his sons shall be chained to two pillars, and exposed to the arrows which may be shot from the town—Seaton determines to do his duty—Ethelberta goes to the English camp to implore the General's mercy—her petition is rejected—the young men are chained to the pillars—the besiegers scale the walls, and are repulsed—Seaton kills the English General—Archibald and Valentine are saved ——Home has taken the principal incidents in his Siege of Aquileia from what really happened at the Siege of Berwick—of course the plot of one play does not differ materially from that of the other—but there is so striking a resemblance in some minute and fictitious circumstances, that it is clear Jerningham has borrowed considerably from Home—in each of the plays we have a dream—in one of them the

Priest of Jupiter is a friend to Cornelia—in the other a Monk is a friend to Ethelberta—in one of them Gartha, who approves of the sally, is mortally wounded—in the other Melvil, who approves of the sally, is killed—the English General is made as like to Maximin as circumstances would permit—for the Siege of Aquileia see D. L. Feb. 21 1760.

18. Not acted 5 years, Cymbeline. (acted May 19 1792) Posthumus = Holman: Jachimo = Pope: *Bellario* (Belarius—the mistake was repeated Nov. 22) = Farren: Guiderius = Macready: Arviragus (with a song) = Townsend: Pisanio = Harley: Cloten = Bernard: Cymbeline = Powel: Imogen = Young Lady, 1st app.

22. Quaker. Solomon = Quick.

23. Never acted, World in a Village. Grigsby (a barber, turned apothecary) = Lewis: Allbut (a rich brewer) = Quick: Charles (son to Willows) = Holman: William (son to Mrs. Bellevue) = Middleton: Jollyboy (a miller) = Munden: Capt. Mullinahack (brother to an Irish Peer) = Johnstone: Master Jack (son to Allbut and his wife) = Fawcett: Sir Henry Check (brother to Mrs. Bellevue) = Powel: Willows = Hull: Capt. Vansluisen = Cubitt: Mrs. Allbut (an insolent woman—pretending to poetry) = Mrs. Mattocks: Mrs. Bellevue = Mrs. Fawcett: Louisa (daughter to Mullinahack) = Mrs. Esten: Maria (daughter to Willows) = Mrs. Mountain:—acted 20 times—Mrs. Bellevue had sent her son abroad to prevent him from marrying Maria—during his absence Allbut had cheated her out of her property—Charles Willows had also gone abroad—he returns with a large fortune, but pretends to be poor—William returns

really poor—at the conclusion, Charles and William marry Louisa and Maria——this C. was written by O'Keeffe—it is a very poor play.

Dec. 7. Woodman, and Modern Antiques.

18. Dramatist. Floriville = Bernard, 1st time: Lady Waitfor't = Mrs. Chambers, 1st app.:—with Barataria. Mary the Buxom = Mrs. Mattocks, 1st time.

19. Jane Shore. Hastings = Holman: Shore = Pope: Gloster = Harley: Jane Shore = Mrs. Pope: Alicia = Mrs. Fawcett.

20. Distressed Mother. Orestes = Holman: Pyrrhus = Pope: Hermione = Mrs. Pope: Andromache = Mrs. Polluck.

30. Earl of Essex. Rutland = Mrs. Esten.

Jan. 1. Notoriety. Sir Andrew Acid = Munden: Lord Jargon = Bernard: Lady Acid = Mrs. Chambers.

3. West Indian. Belcour = Lewis: Major O'Flaherty = Johnstone. Stockwell = Farren: Charles Dudley = Middleton: Capt. Dudley = Hull: Varland = Quick: Charlotte Rusport = Mrs. Pope, 1st time: Lady Rusport = Mrs. Chambers: Louisa = Mrs. Mountain.

6. King Lear. Lear = Pope, 1st time: Edgar = Holman: Bastard = Middleton: Kent = Harley: Gloster = Hull: Gentleman Usher = Bernard: Cordelia = Mrs. Esten, 1st time.

13. Douglas. Douglas = Gentleman, 1st app.: Lady Randolph = Mrs. Pope:—rest as Dec. 20 1792.

22. School for Wives. General Savage = Munden: Belville = Lewis: Torrington = Quick: Leeson = Middleton: Conolly = Macready: Capt. Savage =

Davies: Spruce = Bernard: Miss Walsingham = Mrs. Mattocks: Mrs. Belville = Mrs. Pope: Lady Rachel Mildew = Mrs. Chambers: Mrs. Tempest = Mrs. Fawcett.

Feb. 1. Mrs. Twisleton made her 1st app. in Belvidera.

5. Never acted, Love's Frailties, or Precept against Practice. Sir Gregory Oldwort = Quick: Craig Campbell (father to Paulina) = Munden: Muscadel = Lewis: Charles Seymour (in love with Paulina) = Holman: Paulina (in love with Seymour) = Mrs. Esten: Lady Fancourt = Mrs. Pope: Lady Louisa Compton (sister to Seymour) = Mrs. Fawcett: Nannette (an old and faithful servant to Craig) = Mrs. Mattocks:—acted 6 times—Muscadel had paid his addresses to Lady Fancourt — she had given him encouragement, but had afterwards fallen in love with Seymour—Sir Gregory is uncle to Seymour and Lady Louisa—they are entirely dependent on him—Sir Gregory is described in the 1st scene as "severe to others, indulgent to himself, arbitrary in "principle, libidinous in practice"—in the 3d act he discovers that Lady Louisa is privately married—he orders her to leave his house—he insists that Seymour should marry Lady Fancourt—Seymour is distracted between his love for Paulina, and the advantages which would result to himself and his sister from an alliance with Lady Fancourt—Craig Campbell is a skilful painter—a man of good family, but no fortune—his pride is mortified to the last degree at being obliged to paint for money—Sir Gregory attempts to seduce Paulina—in the last scene he is completely exposed—he forgives Lady Louisa—and

consents to the union of Seymour and Paulina—— this is on the whole a moderate C.—it was the first play which was published at the advanced price of 2s.—when it was printed, the 2d title was dropt—Craig in the 5th act says "I was bred to the most "useless, and often the most worthless of all pro-"fessions; that of a Gentleman"—this gave great offence—Holcroft in his advertisement observes "it "is astonishing this passage should have excited the "anger that was testified; a sentence so true as to "have been repeated in a thousand different modes; "a sentence that, under a variety of forms and "phraseology, is proverbial in all nations—it ought "however to be remembered, that the persons offen-"ded, though violent, were few; their intention "doubtless was good; the same cannot be affirmed "of their intellect."

Considering the political ferment of the times, the manager was imprudent in allowing this short speech to be spoken—but Holcroft was perfectly correct in saying that the sentiment had no novelty in it—— In the Frogs of Aristophanes—one slave says to another—"By Jupiter your Master is a Gentleman" —the other replies—"How should he be otherwise? "he understands nothing but drinking and whoring" ——Glareanus being asked how he lived, replied, "I live like a Nobleman; I eat, drink, and am in "debt."

17. Day in Turkey, with Oscar and Malvina.

20. Fair Penitent. Lothario = Holman: Horatio = Pope: Sciolto = Farren: Altamont = Middleton: Calista = Mrs. Twisleton, 2d time.

22. Never acted, Travellers in Switzerland.

Daniel (servant to Lady Philippa) = Quick: Sidney = Munden: Dorimond (in love with Julia) = Johnstone: Dalton (in love with Miss Somerville) = Incledon: Count Friponi = Fawcett: Sir Leinster M'Laughlin = Rock: Robin (servant to Miss Somerville) = Blanchard: Lady Philippa (wife to Sidney) = Mrs. Mattocks: Miss Somerville (in love with Dalton) = Miss Poole: Nerinda (her maid) = Mrs. Martyr: Julia Sidney (in love with Dorimond) = Mrs. Clendining:—acted about 21 times——Sidney and Lady Philippa are Travellers in Switzerland—Lady Philippa is very proud of her ancestry—she had taken a great dislike to Dorimond merely because he was without a coat of arms—Dorimond disguises himself as Cazelle, and is engaged in Sidney's family as a Swiss valet—Sidney pretends to go to Strasburgh—he disguises himself as Lopez, and is hired by Lady Philippa as a travelling guide—Miss Somerville had taken offence at Dalton, and had retired to her castle in Switzerland—the castle is said to be bewitched—Daniel is very desirous to see the inside of it—he effects his purpose, but his curiosity gets him into a scrape—at the conclusion, Miss Somerville is reconciled to Dalton — Dorimond marries Julia—this is an indifferent Op. in 3 acts—it was written by Bate Dudley.

24. Tender Husband. Aunt = Mrs. Chambers.

March 24. Grecian Daughter. Euphrasia = Mrs. Twisleton, 2d time:—rest as Nov. 12 1792.

25. Never acted, Fontainville Forest. Lamotte = Pope: Marquis of Montault = Farren: Louis (son to Lamotte) = Middleton: Peter (servant to Lamotte) = Hull: Nemours (an advocate) = Powel:

Laval (a ruffian) = Blurton: Phantom = Follet: Adeline = Mrs. Pope: Hortensia (wife to Lamotte) = Miss Morris:—acted 13 times——Lamotte had been connected with a set of sharpers at Paris—they had been detected, and Lamotte had sought for refuge in the ruins of an abbey in Fontainville Forest—at the opening of the play, Lamotte brings in Adeline, who had been put into his hands by Laval—Hortensia treats her with great kindness—Lamotte is so distressed for money that he robs the Marquis—the Marquis discovers that Lamotte was the person who had robbed him—he pardons Lamotte conditionally—and Lamotte promises to perform any service which the Marquis may exact from him—Louis falls in love with Adeline—the Marquis makes love to her—she perceives that his intentions are dishonourable, and considers herself as insulted—she finds a parchment, from which it appears that the present Marquis of Montault had caused his elder brother to be murdered in the abbey—she gives the parchment to Louis, and he sets off for Paris—the Marquis renews his addresses to Adeline—he sees the picture of her mother, and snatches it from her bosom—he avows it to be the picture of his brother's wife—Adeline accuses him of having murdered her father—the Marquis instigates Lamotte to stab Adeline—Lamotte promises to do so—but instead of killing her, he sends her off under the care of Peter—they are brought back by the servants of the Marquis—Louis enters, and then Nemours with a guard—Nemours taxes the Marquis with the murder of his brother—the Marquis insists that the parchment is a forgery—but, on being con-

fronted with Laval whom he had employed to perpetrate the murder, he stabs himself—Nemours tells Adeline that she will be put into possession of her father's estates—she gives her hand to Louis—Lamotte repents of his former errours——this is a moderate play by Boaden—the plot is professedly borrowed from the Romance of the Forest—the last scene of the 3d act is rendered contemptible by the introduction of a Phantom—see Boaden's Life of Kemble vol. 2 p. 116.

April 7. Mrs. Pope's bt. Not acted 5 years, Jealous Wife. Oakly = Pope: Major Oakly = Quick: Charles = Holman: Sir Harry Beagle = Fawcett: Capt. O'Cutter = Johnstone: Russet = Munden, being their 1st app. in those characters: Lord Trinket = Lewis: Mrs. Oakly = Mrs. Pope: Lady Freelove = Mrs. Mattocks, 1st time: Harriet = Mrs. Mountain, 1st time.

10. Fontainville Forest, with, never acted, Netley Abbey. Gunnel (a sailor) = Fawcett: Mac Scrape (a barber and fiddler) = Johnstone: Oakland = Munden: Capt. Oakland (his son) = Incledon: Jeffery = Blanchard: Ellen Woodbine = Mrs. Mountain: Catherine = Mrs. Martyr: Lucy Oakland = Miss Hopkins:—Capt. Oakland and Ellen are mutually in love—Oakland opposes their union—Ellen's mother recovers the property which she had lost——and Oakland's objections vanish—this is a poor Op. by Pearce—but Johnstone and Fawcett made their characters laughable in representation.

12. Lewis' bt. Not acted 10 years, Chances. (acted June 1 1791) Don John = Lewis, 1st time: Don

Frederick = Farren: Mother in law = Mrs. Chambers: Landlady = Mrs. Leicester:—(rest as before) —with Tristram Shandy, reduced to one act. Uncle Toby = Fawcett: Trim = Munden: Mr. Shandy = Hull: Obediah = Blanchard: Dr. Slop = Rees: Susannah = Mrs. Mattocks: Widow Wadman = Mrs. Fawcett.

23. Quick's bt. Jealous Wife, with True Blue, and Upholsterer. Pamphlet = Fawcett:—rest as Feb. 2 1791—a new occasional Epilogue by Quick.

25. Miss Poole's bt. Every one has his Fault. Placid = Macready: Edward (for that night only) = Miss Poole: Miss Wooburn = Miss Chapman: Miss Spinster = Mrs. Henley:—rest as originally—with, not acted 6 years, Two Misers. Gripe = Quick: Hunks = Fawcett, 1st time.

29. Johnstone's bt. Never acted, British Fortitude, and Hibernian Friendship. Joey = Munden: Capt. O'Leary = Johnstone:—with London Hermit —Never acted there, and by Colman's permission— Old Pranks = Munden: Young Pranks = Fawcett: Tully = Johnstone: Toby Thatch = Quick: Natty Maggs = Bernard: Kitty Barleycorn = Mrs. Mountain: Dian = Miss Hopkins: Mrs. Maggs = Mrs. Henley:—and (by Colman's permission) Son in Law. Arionelli = Incledon, 1st time: Bowkitt = Fawcett, 1st time: &c.

30. Mrs. Twisleton played Juliet for her bt. and 1st time.

May 6. Holman's bt. Alexander the Great. Statira = Mrs. Twisleton, 1st time: Alexander = Holman: Clytus = Harley, 1st time: Lysimachus = Farren: Roxana = Mrs. Pope:—as there seems to

have been a difficulty about arranging Mrs. Twisleton's and Mrs. Pope's names in the bills, the original title of the Rival Queens should have been revived.

7. Mrs. Mattocks' bt. Road to Ruin.

9. Mrs. Martyr's bt. Love and Honour—not printed.

10. Pope's bt. Hamlet = Pope.

12. King Lear. Cordelia = Mrs. Twisleton.

13. Munden's bt. School for Wives. Leeson = Farren :—with, never acted, Packet-Boat, or a Peep behind the Veil — Quick—Johnstone—Munden—Mrs. Martyr, &c.—after which, British Fortitude, 5th time—this musical piece, in one act, was written by Cross—the Packet-Boat is not printed.

14. Farren's bt. Love makes a Man. Carlos = Farren : Angelina = Mrs. Mountain : Louisa = Mrs. Fawcett : — (rest as before)—with Fatal Extravagance. Bellmour = Farren : Bargrave = Harley : Courtney = Hull : Louisa = Mrs. Powell, from D. L. : —this was probably the original piece—Waldron's alteration was not published till Oct.

16. Fawcett's bt. World in a Village. Grigsby (for that night) = Fawcett :—with Jerry Sneak's intended law suit, by Fawcett—and He would be a Soldier (in 3 acts)—Caleb = Fawcett : Sir Oliver Oldstock = Powel : Crevelt = Middleton : Col. Talbot = Harley : Charlotte = Miss Chapman : Mrs. Wilkins = Mrs. Fawcett :—Fawcett ought to have played Grigsby originally—but Lewis was manager, and intimate with O'Keeffe.

19. Death of Captain Cook—after which, never acted, Siege of Meaux. Baron St. Pol = Pope :

Earl of Douglas (in love with Matilda) = Holman: Dubois (a factious citizen) = Harley: Duke of Orleans (father to Matilda) = Farren: Captal de Buche = Middleton: Matilda (in love with Douglas) = Mrs. Pope: Duchess of Orleans = Miss Morris:—acted 5 times—this T. in 3 acts was written by Pye—it is founded on real facts—of which the author in his Prologue has very properly given a hint—to the play, as printed, he has prefixed an extract from the Memoirs of Ancient Chivalry—"After the battle "of Poitiers, more than 100,000 peasants resolved "to extirpate the nobility—ravaged their estates, "burned their houses, and without distinction of "age or sex, treated all of that order whom they "could seize with the most brutal and savage bar-"barity—the Duchess of Normandy, the Duchess "of Orleans, and 300 ladies, married and single, "were at Meaux with the Duke of Orleans—several "detachments of this furious rabble, joined by "others from Paris and its environs, thought them-"selves certain of dividing this prey—the inhabitants "had opened the gates, and in conjunction with the "rebels, had reduced the ladies to the necessity of "intrenching themselves in a place separated from "the rest of the town by the river Marne—the dan-"ger was extreme—there was no excess of brutality "which might not be expected from these unbridled "hordes—the Count de Foix, and the Captal de "Buche, who during this event were returning from "the Prussian crusade, heard of their distress at "Chalons—though with a very inconsiderable force, "they immediately resolved to join the small party "who defended the fortress of Meaux—the honour

"of the ladies neither suffered the Count de Foix to "reflect on the danger, or the Captal de Buche to "remember that he was an Englishman—he eagerly "availed himself of the liberty which a truce between "France and England afforded him, of following "sentiments more sacred in the breast of a knight "than national animosity—they threw themselves "into the place, ordered the gates to be opened, "and marched resolutely against the enemy—the in-"surgents were seized with terror, the knights cut "through their broken ranks, killed 7000, and re-"turned triumphant to the ladies"——In the play, St. Pol makes love to Matilda—she rejects his addresses—St. Pol is so offended at her, and her father, that he offers to join Dubois, on condition that he may have the sole disposal of Douglas and Matilda—Dubois accepts his offer—but when Douglas and Matilda fall into their hands, Dubois claims Matilda—St. Pol draws his sword, but is disarmed—St. Pol repents of his treason, and joins the Captal de Buche—he kills Dubois, but is mortally wounded——this is a moderate play—the language is good, but the sentiments uttered by Douglas in the 1st act are out of character—a *Scotch* Earl would not have spoken of Edward the 3d and the English in the way that he does—the love scenes are unnatural—persons circumstanced as St. Pol, Douglas and Dubois are, have something else to think of besides making love.

21. Harley's bt. Othello. Desdemona = Miss Chapman.

22. Never acted, Speechless Wife—Quick—Munden—Incledon—Miss Poole and Mrs. Martyr :—this Op. in 2 acts was damned—it is said to have be

founded on Prior's Tale of the Ladle, which had been before dramatized as Belphegor—see D. L. March 16 1778.

23. Mrs. Mountain's bt. Gentle Shepherd. Patie = Incledon: Bauldy = Fawcett: Peggy = Mrs. Mountain: Jenny = Mrs. Martyr:—with Lovers' Quarrels. Lopez = Munden: Leonora = Miss Chapman:—and Irishman in London.

24. Bernard's bt. Fall of Martinico, or Britannia Triumphant—after which, Belle's Stratagem and Highland Reel—Bernard acted Flutter and Shelty.

26. Wild's bt. Not acted 20 years, Don Sebastian. (with alterations) Don Sebastian = Pope: Dorax = Holman: Antonio = Lewis: Muley Moluch = Harley: Muley Zeydan = Middleton: Abdallah = Fawcett: Mustapha = Quick: Almeyda = Mrs. Pope: Morayma = Mrs. Mattocks: Johayma = Mrs. Henley.

28. Middleton's bt. Rose and Colin—after which, Alexander the Great. Alexander = Middleton, 1st time: Statira = Mrs. Powell, from D. L.: Roxana = Miss Morris, 1st time:—and, never acted, Sicilian Romance, or the Apparition of the Cliffs. Gerbin (porter to the Marquis) = Quick: Marquis of Otranto = Middleton: Lindor (in love with Alinda) = Incledon: Martin (his servant) = Munden: Don Lope = Powel: Alinda (in love with Lindor) = Mrs. Mountain: Clara (her maid) = Mrs. Martyr: Lady (wife of the Marquis) = Miss Morris: Julia (her daughter) = Miss Standen:—the Marquis had confined his wife in a prison—she is supposed to be dead—the Marquis wants to marry Alinda—Alinda makes her escape from the castle—in the last scene, the Marquis orders two of his guards to kill his wife and

Julia—the Lady draws a dagger—the Marquis retreats —a clash of swords is heard from without—the Marquis runs off and all ends happily——this Op. in 3 short acts was written by Henry Siddons—it is founded on Mrs. Radcliffe's Romance of the same name—the Romance is interesting—but H. Siddons has dramatized it most vilely.

30. For bt. of Hull, and Miss Hopkins. Cyrus. Cyrus = Holman: Cambyses = Farren: Mithranes = Hull: Astyages = Richardson: Harpagus = Harley: Aspasia = Miss Hopkins: Mandane = Mrs. Yates, who acted Euphrasia at Hay. with distinguished applause—being her 2d app. on any stage.

June 5. For bt. of Macready, Richardson and Townsend. Widow of Malabar. Indamora = Mrs. Fawcett:—Vocal and Rhetorical Imitations by Townsend:—Follies of a Day. Susan = Mrs. Mattocks: —and Farmer——Tickets delivered for the Countess of Salisbury will be admitted.

9. Brandon's bt. Jealous Wife. Lord Trinket = Bernard.

11. Columbus. Harry Herbert = Fawcett, 1st time: Nelti = Mrs. Martyr, 1st time:—with Waterman. Robin = Munden.

16. Fawcett acted Grigsby—Lewis did not resume the part after Fawcett had played it.

18. Theatrical Fund. Fontainville Forest, and Sicilan Romance, 6th time.

Mrs. Esten retired from the stage—seemingly before the season was over—she was a very pretty woman, and a good actress.

Mrs. Esten's characters.

C. G. 1790-1791. Rosalind—Indiana—Roxalana—Monimia—Belvidera—Ophelia—Lady Townly—Rutland—Isabella—Letitia Hardy.

1791-1792. Biddy Tipkin—*Honoria in Notoriety—*Paulina in Day in Turkey—Clara in Fashionable Levities—Moggy in Highland Reel.

1792-1793. Sophia in Road to Ruin—Julia in Rivals—Juliet—Lady Betty Modish—*Nelti in Columbus—*Miss Wooburn in Every one has his Fault—Sophia Strangeways in Notoriety—Estifania—*Rosa in How to grow Rich—Violante—Clarinda in S. H.—Luciana in Comedy of Errors.

1793-1794. Beatrice—Marianne in Dramatist—Lady Harriet in Funeral—*Louisa in World in a Village—Cordelia—*Paulina in Love's Frailties.

* *Originally.*

Mrs. Webb is said to have died Nov. 24—her name was in the bill Nov. 7—she was a good actress and excelled particularly in Mrs. Cheshire and Mabel Flourish—her figure was admirably suited to those two characters.

Mrs. Webb's characters—selection only.

Hay. 1778. Mrs. Cross in Man and Wife—Lady Sycamore—Lady Wronghead.

1779. *Lady Juniper in Summer Am.— Mrs. Sneak.

C. G. 1779-1780. Mrs. Peachum.

Hay. 1780. *Lady in the Balcony in Manager in Distress—Mrs. Honeycombe.

C. G. 1780-1781. Duenna—Glumdalca in Tom Thumb—Lady Rusport—Mrs. Hardcastle.

Hay. 1781. * Miss Hebe Wintertop in Dead Alive — Lady Mary Oldboy — Lockit in Beggar's Opera reversed — Midas — Mrs. Amlet — * Mrs. Cheshire.

C. G. 1781-1782. *Lady Dangle in Walloons.

1782-1783. *Abigail in Capricious Lady.

Hay. 1783. *Lady Rounceval in Young Quaker.

C. G. 1783-1784. Mrs. Otter in Silent Woman.

Hay. 1784. Mrs. Heidelberg — * Mayoress in Peeping Tom.

C. G. 1784-1785. Old Lady Lambert in Hypocrite—Lady Wishfort in Way of the World—*Lady Bull in Fontainbleau—Dorcas in Mock Doctor—Widow Lackit — Mrs. Dangle—*Teresa Panca in Barataria.

1785-1786. *Lady Mary Magpie in Appearance is against them—*Mabel Flourish in Love in a Camp —Widow Blackacre in Plain Dealer.

Hay. 1786. Falstaff for her benefit.

C. G. 1786-1787. *Lady Oldstock in He would be a Soldier—Ursula in Padlock—Mrs. Fardingale in Funeral — Lady Dove in Brothers—*Cecily in Midnight Hour.

1787-1788. Mrs. Malaprop.

Hay. 1788. *Lady Dunder in Ways and Means.

C. G. 1788-1789. *Lady Waitfor't in Dramatist.

1790-1791. Mrs. Grub—Statira in Alexander the Little—Mother in Law in Chances.

1791-1792. * Lady Acid in Notoriety — Mrs. Fleece'm in Cozeners.

1792-1793. *Miss Spinster in Every one has his Fault.

Hay. 1793. Mrs. Mechlin in Commissary—*Mrs. Maggs in London Hermit.

* *Originally.*

Thomas Blanchard was not engaged at C. G. after this season—he was a very good actor in a certain line—nothing could be better than his Rundy in the Farmer—but he ruined himself entirely by drinking—the Village Doctor was brought out at the Circus the 25th of March 1796—Cross mentions it as the vehicle, which re-introduced that child of nature, Blanchard, to a London audience.

HAY. 1794.

July 8. London Hermit. Young Pranks = Fawcett, 1st app. at Hay.

14. Heigho for a Husband. Frank Millclack = Fawcett, 1st time: Timothy = Parsons, 1st time: Charlotte = Mrs. S. Kemble, 1st time.

21. Palmer acted Octavian, 1st time.

22. Fawcett acted Motley, 1st time.

29. Never acted, Auld Robin Gray—a musical piece, in 2 acts, by Arnold—*(Oulton)*—it ends with Jammy's return, rich and faithful, previous to Jenny's marriage with the good old man—C. Kemble was Jammy: Miss Leak, Jenny: Suett, Robin Gray—Fawcett, Miss De Camp and Mrs. Bland acted in it. *(Mrs. Crouch.)*

Aug. 4. Fawcett acted Etiquette, 1st time.

9. Never acted, How to be Happy—Palmer—Barrymore — Fawcett—J. Aikin—Suett—C. Kemble—Johnstone—Parsons—Mrs. Gibbs—Mrs. Harlowe—Miss De Camp and Mrs. Hopkins——this C. is attributed to Brewer—it was acted 3 times—and is not printed—see Oulton.

12. Fawcett acted Lingo, 1st time.

18. Mrs. Gibbs' bt. Miss in her Teens. Fribble (for that night only) = Suett: Miss Biddy = Mrs. Gibbs, 1st time:—Oulton says that Rule Britannia, a musical piece by Roberts, was brought out on this night.

20. Mrs. S. Kemble's bt. Gamester. Beverley = Barrymore: Mrs. Beverley = Mrs. Siddons.

Oulton says that Britain's Glory, or a Trip to Portsmouth, was brought out on this night—Cabin = Benson: Rudder = Bannister: Sergeant Firelock = C. Kemble: Peggy = Mrs. S. Kemble: Harriet = Miss De Camp:—there are several other characters ——this musical piece, in one act, was written by Benson who acted Cabin—its dramatic merits are very small; but this trifling deficiency is abundantly compensated by its loyal and patriotic sentiments.

23. Fawcett's bt. Prisoner at Large—Agreeable Surprise—and (never acted there) Farmer. Betty Blackberry = Mrs. S. Kemble.

27. Bannister Jun. acted Richard the 3d for his father's benefit.

Sep. 3. For bt. of Bannister Jun. Jew. Sheva = Bannister Jun.: Eliza Ratcliffe = Mrs. S. Kemble: —with, never acted, Apparition—Bannister Jun.—Suett—C. Kemble—Johnstone—Mrs. Harlowe—Miss De Camp and Miss Leak——this musical Romance is attributed to Cross. (*Bills from Mr. Field.*)

BATH 1793-1794.

Sep. 26. Romeo = Elliston, from York.

28. Wild Oats. Harry Thunder = Elliston :—with Flitch of Bacon. Capt. Wilson = Taylor, 1st app. on any stage.

Oct. 12. School for Scandal. Charles = Sandford, from York, 1st app.: Sir Benjamin Backbite = Elliston.

26. Prize. Lenitive = Knight: Heartwell = Elliston.

Nov. 9. Suspicious Husband. Clarinda = Mrs. Coates, from Dublin, 1st app.

16. Hartford Bridge. Capt. Fieldair = Elliston, his 2d attempt in a vocal character :—he had played the part at Bristol.

19. London Hermit, with Highland Reel. Sandy = Elliston :—London Hermit was hissed at Bath and Bristol, and only acted once in each theatre—at Bath it was not allowed to be finished.

26. Sprigs of Laurel. Nipperkin = Knight: Sinclair = Elliston.

Dec. 3. How to grow Rich. Pavé = Sandford: Sir Thomas Roundhead = Murray: Smalltrade = Blisset: Warford = Elliston: Hippy = Knight: Lady Henrietta = Miss Wallis: Rosa = Mrs. Knight.

5. Gamester. Lewson = Elliston: Mrs. Beverley = Miss Wallis.

14. Merchant of Venice. Launcelot = Knight.

21. Child of Nature. Count Valentia = Elliston.

Jan. 2. Ways and Means. Random = Elliston.

4. As you like it. Orlando = Elliston : Jaques = Blisset.

29. Children in the Wood. Walter = Knight : Lord Alford = Elliston : Josephine = Mrs. Knight.

Feb. 6. Mountaineers. Octavian = Dimond : Sadi = Knight : Virolet = Elliston : Bulcazin Muley = Murray : Lope Tocho = Blisset : Floranthe = Miss Wallis : Agnes = Mrs. Knight.

25. Dimond's bt. Henry 4th. King = Murray : Prince of Wales = Elliston : 1st Carrier = Knight : —with Follies of a Day. Susan = Miss Wallis :— £122.

27. Mrs. Didier's bt. Rivals. Acres = Knight, 1st time : Mrs. Malaprop = Mrs. Didier : Julia (with original Epilogue) = Miss Wallis :—£77.

March 1. Marian. Robin = Elliston.

4. For bt. of Miss Wallis——On account of the immense demand for places, and as it seems the general wish of the town, that the house should on this night be arranged in the same manner as on Mrs. Siddons' last benefit in Bath, Miss Wallis, gratefully sensible of such indulgence, begs leave to acquaint a generous public, that the whole of the pit will be laid into boxes, and part of the gallery will be railed in at pit price——Law of Lombardy—after the play an address by Miss Wallis in which she will give her reasons for quitting the Bath theatre—£145.

March 6. Elliston's bt. Duplicity. Sir Harry Portland = Elliston :—with Farmer. Jemmy Jumps (attempted for that night only) by Elliston :—£102.

8. Blissett's bt. Young Quaker. Dinah Primrose (for that night) = Miss Wallis :—£92.

11. Murray's bt. Funeral. Lady Harriet = Miss

Wallis, 1st time:—with Midsummer Night's Dream, or the Comical Tragedy of Pyramus and Thisbe. Theseus = Murray: Bottom alias Pyramus = Blisset: Flute alias Thisbe = Knight: Titania = Miss Murray, her 1st on this, and 2d app. on any stage:—£120.

18. Mrs. Knight's bt. Spanish Barber. Lazarillo = Knight, 1st time: Tallboy = Elliston:—with Romp, and Hob in the Well. Hob = Knight: Friendly = Elliston:—£134.

20. Haunted Tower. Edward = Elliston, 1st time.

25. Miss Gopell's bt. Love in a Village. Young Meadows = Elliston, 1st time: Hodge = Knight, 1st time: Rosetta = Miss Gopell:—£116.

27. For bt. of Mr. and Mrs. Charlton. Child of Nature, with Invasion. Sir John Evergreen = Blisset: Cameleon = Knight: Charles Evergreen = Elliston: Lady Catharine Rouge = Mrs. Didier:—£91.

29. Mrs. Smith's bt. Guardian, with Midsummer Night's Dream, and Farmer—Elliston acted Bottom, and Jemmy Jumps:—£80.

April 3. Florizel and Perdita. Autolicus = Knight: Florizel = Elliston: Perdita = Miss Wallis.

5. Rowbotham's bt. Provoked Husband—end of 4th act, the Adventures of Jemmy Jumps, written, and to be recited and sung by Elliston—to conclude with Rosina. Mr. Belville = Elliston, 1st time:—£110.

26. Heiress. Lord Gayville = Elliston: Miss Alton = Miss A. Biggs, 1st app. there:—with Irish Widow by Miss A. Biggs.

May 3. Inkle and Yarico, by Elliston and Miss A. Biggs.

6. Purse. Theodore = Elliston.

10. Love's Frailties. Sir Gregory Oldwort = Blisset: Muscadel = Knight: Charles Seymour = Elliston: Craig Campbell = Murray: Paulina = Miss A. Biggs.

20. Knight's bt. Chapter of Accidents, with Retaliation. Præcipe Rebate = Knight: Trueman = Elliston:—£110.

22. Foundling. Rosetta = Miss Wallis.

27. Mrs. Keasberry's bt. Lionel and Clarissa. Lionel = Elliston: Jessamy (for that night) = Miss A. Biggs:—with Edgar and Emmeline, by Elliston and Miss Wallis:—£81.

The Company removed to Bristol June 9.

July 2. Elliston's bt. Countess of Salisbury. Alwin = Dimond: Raymond = Elliston: Countess = Miss Wallis:—with Farmer—£40.

4. Richard 3d. Queen = Miss Wallis, 1st time.

7. Caernarvon Castle. Adam de Francton = Elliston.

14. For bt. of Mr. and Mrs. Murray. Revenge. Zanga = Murray, 1st time: Alonzo = Dimond: Carlos = Elliston: Leonora = Miss Wallis, 1st time:—£71.

21. For bt. of Mr. and Mrs. Knight. Prodigal. Bellmour = Elliston: Louisa = Miss Wallis:—with Spanish Barber, and Midas—Mrs. Knight acted Rosina and Nysa—£139.

23. King Lear. Edmund = Elliston.

28. For bt. of Miss Wallis. Isabella. Carlos = Elliston: Isabella = Miss Wallis, 1st time:—with the Address as at Bath—£163.

Aug. 4. (Last night) Mrs. Keasberry's bt. Columbus. Cora = Miss Wallis:—£131.

Elliston acted at Bath—Tressel—Claudio in Much ado—Malcolm—La Ronville in Black Forest—Tyrrel in F. L.—Little John—Blushenly in N. S.—Laertes—Crop in No Song no Supper—at Bristol—Phocion in G. D.—Valerius in R. F.—Capt. Flash.

D. L. 1794-1795.

Sep. 18. Wonder. Lissardo = Bannister Jun.: Don Pedro = Suett: Don Lopez = Baddeley: Violante = Mrs. Goodall:—with Prize. Caroline = Miss De Camp.

20. Heiress. Miss Alton = Miss De Camp, 1st time.

23. Henry 5th. Princess Katharine = Miss De Camp.

27. Provoked Husband. Miss Jenny = Mrs. Gibbs, 1st app. at D. L.

30. Clandestine Marriage, and Lodoiska.

Oct. 4. Douglas. Norval = Kemble: Stranger = Bensley: Glenalvon = Palmer: Lord Randolph = J. Aikin: Matilda = Mrs. Siddons, 1st app. this season.

11. Isabella. Biron = Kemble: Villeroy = Palmer: Isabella = Mrs. Siddons.

14. Jane Shore. Hastings = Kemble: Dumont = Bensley: Gloster = J. Aikin: Jane Shore = Mrs. Siddons: Alicia = Mrs. Powell: — with Glorious

First of June. Commodore Broadside = Palmer: Endless = Suett: Oakum = Bannister: Mary = Miss De Camp:—there were several other characters.

18. Henry 8th. Anne Bullen = Miss De Camp.

20. Haunted Tower, and Tit for Tat.

21. Gamester. Beverley = Kemble: Stukely = Palmer: Lewson = Bensley: Jarvis = J. Aikin: Mrs. Beverley = Mrs. Siddons: Charlotte = Mrs. Kemble.

25. Distressed Mother. Orestes = Kemble: Pyrrhus = Palmer: Hermione = Mrs. Siddons: Andromache = Mrs. Powell.

27. Pirates, and Sultan.

28. Never acted, Emilia Galotti. Marquis Marinelli (the Prince's favourite—a worthless fellow) = Palmer: Prince of Guastalla = Kemble: Count Appiani (in love with Emilia) = C. Kemble: Odoarto Galotti (father to Emilia) = Wroughton: Countess Orsina (the Prince's mistress) = Mrs. Siddons: Emilia Galotti (in love with Appiani) = Miss Miller, her 1st app.: Claudia (her mother) = Mrs. Powell:—this play was translated from the German—it was acted only 3 times, but it deserved a better fate—Mrs. Siddons had only one scene, but that was completely in her line of acting—Emilia Galotti was not printed at this time, but a translation of Lessing's play, by Thompson, was published in 1800——the Prince had been in love with Orsina, and had become tired of her—at the opening of the play, he is in love with Emilia Galotti—in the 2d act, Emilia tells her mother that she had been much alarmed by the love which the Prince had made to her at church—the Count and Emilia set off for the place at which they mean to be married—as their coach passes by

the Prince's country seat, they are attacked by ruffians—Appiani kills one of them—and is killed himself—Emilia is brought into the Prince's house without knowing to whom it belongs—she is followed by Claudia—the attack made on Appiani was contrived by Marinelli, for the sake of putting Emilia into the Prince's power—in the 4th act, the Countess Orsina arrives unexpectedly—she discovers the truth of what had happened, and acquaints Odoarto with it—Odoarto determines to place his daughter in a cloister — Marinelli suggests to the Prince, that Odoarto, Claudia, and Emilia ought to be confined separately, that they may be examined relative to the death of Appiani—the Prince says that he will place Emilia under the custody of his chancellor—Odoarto obtains leave to have a private conference with his daughter—Emilia perceives the danger of her situation — and Odoarto, at her suggestion, stabs her with a dagger which Orsina had given him — the Prince banishes Marinelli——this is an interesting play — the catastrophe, and in some degree the whole piece, is founded on the story of Virginia —the catastrophe might perhaps be altered for the better — as it now stands, it rather excites disgust than pity—Emilia's case is not so desperate as that of Virginia.

29. As you like it, and My Grandmother.

Nov. 4. Emilia Galotti, with, 3d time, Wedding Day. Sir Adam Contest = King : Lord Rakeland = Barrymore : Young Contest (son to Sir Adam) = C. Kemble: Lady Contest = Mrs. Jordan : Lady Autumn (her mother) = Miss Tidswell : Mrs. Hamford (Sir Adam's first wife) = Mrs. Hopkins : — acted with suc-

cess—Sir Adam marries a young wife—on the Wedding Day, his first wife, whom he believed to be dead, makes her appearance—the young Lady Contest is delighted——this is a very good C. in 2 acts by Mrs. Inchbald—Mrs. Jordan was the great support of it—Lady Contest's song is translated from the 3d Ode of Anacreon.

15. Roman Father. Horatius = Bensley: Publius = Kemble, 1st time: Tullus Hostilius = J. Aikin: Valerius = Barrymore: Horatia = Mrs. Siddons, 1st time: Valeria = Mrs. Powell, 1st time:—acted 2 or 3 times.

18. Othello. Othello = Kemble: Iago = Bensley: Cassio = Barrymore: Brabantio = J. Aikin: Roderigo = Dodd: Desdemona = Mrs. Siddons: Æmilia = Mrs. Powell.

19. School for Scandal. Sir Peter Teazle = King: Charles = Wroughton: Joseph = Barrymore: Sir Oliver = J. Aikin: Sir Benjamin = Dodd: Crabtree = Parsons: Moses = Baddeley: Lady Teazle = Miss Farren: Mrs. Candour = Miss Pope: Maria = Mrs. Kemble: Lady Sneerwell = Mrs. Goodall.

21. Love for Love. Valentine = Kemble: Ben = Bannister Jun.: Foresight = Parsons: Tattle = Dodd: Sir Sampson Legend = Moody: Scandal = Bensley: Jeremy = Benson: Angelica = Miss Farren: Mrs. Frail = Miss Pope: Miss Prue = Mrs. Jordan: Mrs. Foresight = Mrs. Goodall.

24. Mountaineers. Kilmallock = Moody: Zorayda = Miss Heard:—rest as at Hay. 1793.

29. Mourning Bride. Osmyn = Kemble: Zara = Mrs. Siddons: Almeria = Mrs. Powell:—with, never acted, Nobody—Bannister Jun.—Bensley—Barry-

more—Mrs. Jordan—Miss Pope—Mrs. Goodall—Miss De Camp :——this Farce was written by Mrs. Robinson, formerly of D. L.—and was designed as a satire on female gamesters—after it was cast, one of the principal performers (probably Miss Farren) gave up her part, alleging that the piece was intended to ridicule her particular friend—another actress also, tho' in herself an host, was intimidated by a letter informing her "that Nobody should be damned"—the author herself had a letter to the same effect—on the drawing up of the curtain, several persons in the galleries, whose *liveries* betrayed their *employers*, were heard to declare that they were sent to *do up* Nobody—even women of distinguished rank hissed through their fans—the more rational part of the audience were inclined to hear before they passed judgment, and insisted that the piece should proceed—for 2 or 3 nights the theatre presented a scene of confusion, and then the Farce was withdrawn. *(Mrs. Robinson's Memoirs.)*

Dec. 12. All's well that ends well, *revived.* Bertram = Kemble : Parolles = King : King of France = Bensley : Lafeu = J. Aikin : Clown = Bannister Jun. : Dumain = Whitfield : Lewis = C. Kemble : Biron = Benson : Tourville = Bland : Interpreter = R. Palmer : Jaquez = Caulfield : Steward = Packer : Helena = Mrs. Jordan : Countess of Rousillon = Mrs. Powell : Widow = Mrs. Booth : Diana = Miss Miller : —acted but once—the names of the performers were absurdly printed in the bills without the characters—the play was acted as altered by Kemble—his alteration is very judicious—he has omitted the weak parts, and transposed some speeches with good effect

—by not attempting to do too much he has fitted this C. for representation without injuring it—one word is changed sadly for the worse—in the 4th scene of Shakspeare's 3d act the Countess says—

" When, haply, he shall hear that she is gone,
" He will return; and hope *I* may, that she,
" Hearing so much, will speed her foot again,
" Led hither by pure love."

Kemble reads—" and hope *he* may"—which is manifestly absurd—Bertram, who had abandoned his home for the sake of avoiding his wife, could not hope that she would return.

Kemble's alteration was printed in 1793, when the names of Mrs. Siddons, Mrs. Ward, Mrs. Powell and Barrymore stood to Helena, the Countess, Diana and Lewis—it is sufficiently clear that the play was cast in 1793, but not acted till 1794.

The Comic part of this play is supposed to be Shakspeare's invention—the serious part comes originally from Boccace day 3 novel 9—Steevens says Shakspeare is indebted to the novel only for a few leading circumstances—Shakspeare has added the character of the Countess, but all the other leading circumstances are in Boccace.

13. Jane Shore. Hastings = Whitfield:—Kemble was no doubt ill, as the play had been changed from King Lear—with Drummer, 1st time, in 3 acts. Vellum = Dodd: Sir George Truman = Wroughton: Tinsel = R. Palmer: Fantome = Whitfield: Butler = Hollingsworth: Coachman = Moody: Gardener = Suett: Abigail = Miss Pope: Lady Truman = Mrs. Goodall.

16. Grecian Daughter. Evander = Bensley: Dionysius = Palmer: Euphrasia = Mrs. Siddons.

19. School for Lovers, revived. Sir John Dorilant = Bensley: Modely = Palmer: Belmour = Barrymore: Araminta = Miss Farren: Lady Beverley = Miss Pope: Cælia = Miss Miller:—(acted twice)—with Critic.

20. Never acted, Cherokee—English—Col. Blandford = Kelly: Jack Average = Bannister Jun.: Old Average (his uncle) = Hollingsworth: Jeremy = Suett: Serjeant Bluster = Bannister: Ramble = Dignum: Henry (son to Zelipha) = Master Welsh: Zelipha, or Harriet = Mrs. Crouch: Elinor (daughter to Average) = Signora Storache: Fanny = Miss Leak: Winifred = Mrs. Bland:——Cherokees—Malooko (their chief—in love with Zelipha) = Barrymore: Zamorin = C. Kemble: Ontayo = Sedgwick:—acted about 16 times—the scene lies in America—the Cherokees make a treacherous attack on the English—they are repulsed—Blandford and Zelipha discover that they are man and wife—they both fall into the hands of the Cherokees—Malooko condemns Blandford to death—Henry contrives to save his father—Blandford enters with soldiers—Malooko threatens to kill Zelipha, if a shot is fired—Malooko resolves to blow up his cave with all the persons in it—as Ontayo is going to set fire to the train, he is shot by Blandford, who jumps down from a rock, and stabs Malooko—there is a comic underplot—Jack Average and Elinor take a dislike to one another, merely because Old Average wishes them to marry—Old Average requires each of them to give up all right and title to the other — they refuse to do so, and determine to

marry in spite of Old Average —— this Op. in 3 acts was written by Cobb—it is a poor piece, particularly in the serious part of it — see Algonah D. L. April 30 1802.

30. Measure for Measure, revived. Duke = Kemble, 1st time: Lucio = Bannister Jun.: Angelo = Palmer: Claudio = Wroughton: Escalus = J. Aikin: Clown = Suett: Elbow = Parsons: Provost = Caulfield: Froth = Bland: Barnardine = R. Palmer: Isabella = Mrs. Siddons: Mariana = Mrs. Powell: Mrs. Over-done = Mrs. Booth:—acted 8 times.

Jan. 6. Trip to Scarborough. Lory = R. Palmer: —with Devil to Pay.

15. Confederacy. Brass = King: Dick = Palmer: Moneytrap = Parsons: Gripe = Moody: Clarissa = Miss Farren: Flippanta = Miss Pope: Corinna = Mrs. Jordan: Araminta = Mrs. Goodall: Mrs. Amlet = Mrs. Hopkins.

20. Inconstant. Duretete = Palmer, 1st time.

22. School for Scandal. Charles = Russel, 1st app.: Moses = Banks:—with Miss in her Teens. Fribble = Russel: Flash = Palmer: Puff = Suett: Miss Biddy = Mrs. Gibbs.

23. Provoked Husband. Count Basset = R. Palmer:—with High Life below Stairs. Lovel = C. Kemble.

24. Wonder. Don Lopez = J. Aikin.

26. Mountaineers. Lope Tocho = Suett: Sadi = Wathen, 1st app. at D. L.

27. Confederacy. Moneytrap = Suett.

29. Douglas. Norval = Kemble:—— Kemble about this time had made such violent love to Miss De Camp, who came into his dressing room about

theatrical business, that he was forced to make a public apology in the papers—when on this evening Lord Randolph called him " the flower of modesty" —it created no small degree of laughter.

31. Rivals. Sir Anthony = King: Capt. Absolute = Palmer: Faulkland = Kemble: Acres = Suett: Sir Lucius = Moody: Fag = R. Palmer: Lydia Languish = Miss Mellon, 1st app. there: Julia = Miss Farren: Mrs. Malaprop = Mrs. Hopkins.

Feb. 6. Beggar's Opera. Filch = Suett: Lucy = Miss De Camp, 1st time:—with Mayor of Garratt. Mrs. Sneak = Mrs. Goodall.

12. Natural Son, with, never acted, Alexander the Great—this heroic Pantomime was acted 35 times.

26. Measure for Measure. Elbow = Waldron.

28. Never acted, Wheel of Fortune. Penruddock = Kemble: Henry Woodville = C. Kemble: Governour Tempest = King: Sydenham = Palmer: Weazel = Suett: Woodville = Whitfield: Sir David Daw = R. Palmer: Emily Tempest = Miss Farren: Mrs. Woodville = Mrs. Powell:——acted about 18 times —Cumberland says he was fortunate in the plot, for there is a dignity of mind in the forgiveness of injuries, which elevates the character of Penruddock —and Kemble's just personification of it added to a lucky fiction all the force and interest of a reality— when so much belongs to the actor, the author must be careful how he arrogates too much to himself— Kemble's performance was exquisite, particularly when he said to Henry " you bear a strong resem- " blance to your mother"—but the obligation between him and Cumberland was mutual—the play

is an excellent one, but cannot with propriety be called a Comedy, as (like the Jew) it is more affecting than almost any Tragedy — Cumberland has introduced 2 very neat allusions—" Some mo-" dern Lucullus will be found to purchase it"—" The sons of Cornelia did not disgrace their " mother."

March 3. Fair Penitent. Horatio = Kemble: Sciolto = Bensley: Lothario = Palmer: Calista = Mrs. Siddons.

10. Merchant of Venice. Shylock = Kemble: Bassanio = Wroughton: Anthonio = Bensley: Gratiano = Dodd: Lorenzo = Dignum: Launcelot = Bannister Jun.: Gobbo = Suett: Portia = Mrs. Siddons: Nerissa = Mrs. Goodall: Jessica = Mrs. Bland.

14. King John—see March 1 1792.

21. Never acted, Edwy and Elgiva. Edwy = Kemble: Dunstan = Bensley: Oldin = Palmer: Odo = J. Aikin: Sigisbert = C. Kemble: Elgiva = Mrs. Siddons: Eltruda = Mrs. Powell:—this T. is attributed to Mrs. D'Arblay, formerly Miss Burney—it was acted but once, and is not printed.

April 15. Country Girl. Alithea = Mrs. Kemble.

16. For bt. of Bannister Jun. Never acted there, Child of Nature. Count Valentia = Bannister Jun.: Duke Murcia = King: Marquis Almanza = Wroughton: Peasant = J. Aikin: Amanthis = Mrs. Jordan: Marchioness Merida = Mrs. Goodall:—with Agreeable Surprise. (by Colman's permission.) Lingo (for that night only) = Bannister Jun.: Sir Felix Friendly = Suett: Compton = Bannister: Cowslip = Mrs. Jordan, 1st time: Mrs. Cheshire = Mrs.

Booth: Fringe = Miss De Camp: Laura = Miss Leak:—and Children in the Wood.

17. Never acted, Welch Heiress. Lord Melcourt = Palmer: Sir Pepper Plinlimmon = Dodd: Fashion = Barrymore: Phrensy (a poet) = Bannister Jun: Fancy (a painter) = R. Palmer: Lady Bellair (sister to Lord Melcourt) = Miss Farren: Miss Plinlimmon (the Welch Heiress) = Mrs. Jordan: Lady Plinlimmon = Miss Pope:—the names of J. Aikin and Suett are in the bill, but they are not in the D. P. of the play as printed—see the advertisement prefixed to it—Lord Melcourt had engaged to marry Miss Plinlimmon, for the sake of extricating himself from his pecuniary embarrassments—he afterwards considers it as dishonourable to marry a woman whom he does not like—in the 1st scene of the 5th act, Fashion makes love to Miss Plinlimmon—in the next scene they enter as married——this C. was written by Jerningham—it consists of 5 acts of pretty good dialogue, without the shadow of a plot—it was not acted a 2d time—but a 3d edition of it was printed in 1796.

22. Dodd's bt. Twelfth Night, and Pannel.

23. Love for Love. Foresight = Suett: Jeremy = R. Palmer.

24. Miss Pope's bt. Rivals. Acres = Dodd: David = Bannister Jun.: Lucy (for that night only) = Miss Pope:—with Spoil'd Child.

27. Mrs. Siddons' bt. Not acted 20 years (acted Nov. 11 1778) Mahomet. Alcanor = Bensley: Zaphna = Kemble: Mahomet = Palmer: Palmira = Mrs. Siddons:—with, not acted 18 years, Edgar and Emmeline. Edgar = Barrymore: Florimond = Bannister Jun.: Emmeline = Mrs. Siddons:—with the

original Epilogue by Mrs. Siddons :—Mahomet was not repeated.

May 1. Master Welsh's bt. Jew, with, never acted, the Adopted Child. Michael (a ferryman) = Bannister Jun. : Record (steward in Milford Castle) = Suett : Sir Bertrand = Trueman : Le Sage = Sedgwick : Spruce = Bland : Boy = Master Welsh : Nell (wife to Michael) = Mrs. Bland : Lucy = Miss De Camp : Clara = Miss Leak :—about 8 years before the piece begins, a gentleman, on dying, had consigned a boy and a trunk to the care of Michael, and enjoined him on the decease of Sir Edmund of Milford Castle to open the trunk—Michael had brought up the boy as his own son—Sir Bertrand claims Milford Castle on the death of Sir Edmund—Sir Bertrand knows the boy, and forms a plan for sending him off by sea—Michael opens the trunk, and discovers that the boy is heir to Milford Castle —Record confirms Michael's testimony, and Sir Bertrand makes his exit—this is a moderate musical piece—it was written by Birch.

2. Mrs. Powell's bt. Douglas. Norval (for that night only) = Mrs. Powell : Matilda = Mrs. Siddons, her last app. for the season.

4. Mrs. Jordan's bt. Child of Nature, with (not acted 20 years) Old Maid. Clerimont = Barrymore : Capt. Cape = King : Harlow = Whitfield : Old Maid (for that night only) = Mrs. Jordan : Mrs. Harlow = Mrs. Goodall :—and, never acted there, Poor Soldier. (by permission of the proprietor of C. G.) Patrick = Mrs. Jordan : Darby = Bannister Jun. : Dermot = Dignum : Father Luke = Moody : Capt. Fitzroy = Bannister : Bagatelle = Benson : Norah = Mrs.

Crouch: Kathleen = Mrs. Bland: — Mrs. Jordan spoke an Occasional Address—she had spoken it at the bt. of Bannister Jun.

6. Never acted, Jack of Newbury — Palmer — Kelly—Suett—Bannister Jun.—Mrs. Crouch—Signora Storache—Mrs. Bland:—this Opera was written by Hook—it was acted 5 or 6 times as a first piece—the songs only are printed—it concluded with a Masque, in honour of the Nuptials of the Prince and Princess of Wales, called the Temple of Hymen.

12. Never acted, First Love. Sir Miles Mowbray (father to Frederick, David and Mrs. Wrangle) = King: Frederick Mowbray = Palmer: David Mowbray (a sailor) = Bannister Jun.: Lord Sensitive = Wroughton: Wrangle = R. Palmer: Billy Bustler = Suett: Lady Ruby = Miss Farren: Sabina Rosny = Mrs. Jordan: Mrs. Wrangle = Miss Pope: Mrs. Kate = Miss Tidswell: — Frederick Mowbray and Clara Middleton were mutually in love—Sir Miles had strenuously opposed their union—Frederick had gone abroad—Clara had married Sir Paul Ruby—at the opening of the play Lady Ruby is a rich widow—Frederick returns to England, and brings Sabina Rosny with him—he intends to marry her, not knowing that she is already married—Sabina is of a noble family in France—her parents had perished at the time of the Revolution—she had escaped to Padua—at which place Lord Sensitive had privately married, and then deserted her—when Frederick and Lady Ruby meet, their First Love is rekindled——but Frederick still thinks himself bound in honour to fulfil his promise of marriage to Sabina—at the

conclusion, Lord Sensitive and Sabina are re-united —Frederick marries Lady Ruby—this is a good C. by Cumberland—the Prologue is sensible—it says that at D. L. they trust to nature for success, and did not intend to exhaust the treasurer's chest by the expense of a pageant—that the author once more brought forward a legitimate play, and that if the event should prove that his powers were exhausted—

"What on the part of candour shall be said,
"But that his heart was stouter than his head?
"But that advancing to a fresh attack,
"He dropt, and 'died with harness on his back.'"

18. Signora Storache's bt. Never acted there, Duenna. Ferdinand = Kelly: Isaac = Bannister Jun.: Don Jerome = Suett: Antonio = Dignum: Carlos = Mrs. Bland: Father Paul = Bannister: Lopez = R. Palmer: Louisa = Miss De Camp: Clara = Signora Storache: Duenna = Mrs. Hopkins:—with Prize.

20. Country Girl. Moody = King: Miss Peggy = Mrs. Jordan.

21. Miss Leak's bt. Child of Nature, My Grandmother, and Sultan. Roxalana = Mrs. Jordan.

26. Fosbrook's bt. She wou'd and she wou'd not. Trappanti = King.

29. R. Palmer's bt. Constant Couple. Sir Harry Wildair (for that night only) = Mrs. Jordan, 1st time for 4 years: Col. Standard = Wroughton: Beau Clincher = Bannister Jun.: Clincher Jun. = Suett: Smuggler = Waldron: Lady Lurewell = Mrs. Powell: —after which (never acted) St. Andrew's Festival, or the Game at Goff—R. Palmer—Suett—Bannister—Bew, his 1st app.—Mrs. Bland, &c.—and Bon

Ton. Jessamy = R. Palmer: Davy = Suett:—rest as usual.

St. Andrew's Festival is a dramatic sketch in one act—it is attributed to Roberdeau, and is not printed —Oulton says it was damned—the editor of the B. D. tells us that there was one good character in it.

30. Quaker. Solomon = Suett.

June 3. For bt. of Caulfield, &c.—Country Girl —with Imitations by Caulfield—Palmer read the story of Monsieur Tonson—after which (not acted 30 years) Hob in the Well. Hob = Bannister Jun., 1st time: Friendly = Dignum: Sir Thomas Testy = Hollingsworth: Dick = Benson: Old Hob = Suett: Flora = Miss Leak: Betty = Miss De Camp.

6. Chances. 2d Constantia = Mrs. Powell.

8. Last night—First Love, 8th time.

Baddeley's name was in the bill for Moses on the 19th of Nov.—he was nearly dressed for the part, but was suddenly taken ill, and expired the next day.

Robert Baddeley was excellent in Frenchmen and Jews—very fair in such parts as Fag and Lory—but rather dry than laughable in his old men—Kelly speaks highly of his performance in Vinegar.

Baddeley, by his Will, left his house at Moulsey, &c. to a female friend—after her decease, the house was to be used as an asylum for decayed actors and actresses—and when the net produce of the property should amount to £350 per annum, pensions were

to be allowed—Baddeley also left £3 per annum for cake and wine to the performers of D. L. in the green room, on twelfth night (*Oulton*)—Kelly, in 1826, says that the trustees of the theatrical fund had thought proper to sell the house at Moulsey.

Baddeley's characters—selection only.

Dublin S. A. 1761-1762. Sir Francis Gripe &c.

D. L. 1763-1764. Polonius—Sir Jacob Jollup—Sir Philip Modelove — Dr. Caius — Aristander in Rival Queens.

1764-1765. Soto in She wou'd and she wou'd not —Don Lopez in Wonder—Razor in P. W.—William in Way to keep him—Petulant.

1765-1766. *Canton—Frenchman in Harlequin's Invasion—Day in Committee.

1766-1767. Town Clerk in Much ado—Surly in Alchemist—Capt. Cape in Old Maid—Old Woman in Rule a Wife—Frenchman in Register Office.

1767-1768. Brainworm—Gibbet—3d Witch—Sir Charles Clackit—Philip in High Life—Lord Mayor in Richard the 3d—Puzzle in Funeral—Papillion in Lyar.

1769-1770. Jeremy in Love for Love.

1770-1771. *Lazarillo in 'Tis well it's no worse—Old Mask in M. L.—Grumio—*Fulmer in West Indian—Champignon in Reprisal—Trinculo.

1771-1772. *Dr. Druid in Fashionable Lover—Sir Harry Gubbin in Tender Husband.

1772-1773. Sir William Wealthy in Minor.

1773-1774. Cricca in Albumazar — *Spruce in School for Wives.

1774-1775. Butler in Drummer—Frenchman in Lethe.

1775-1776. *Touchstone in Old City Manners—Cutbeard in Silent Woman.

Hay. 1776. Margin in Bankrupt—*Dr. Hellebore in Cozeners.

D. L. 1776-1777. Setter in O. B.—Fag in Rivals —*Lory in Trip to Sc.—*Moses in School for Scandal.

Hay. 1778. *Catchpenny in Suicide.

D. L. 1778-1779. *Sir Gregory Kennel in Fathers —Boniface.

Hay. 1779. *Vinegar in Son in Law.

D. L. 1779-1780. Old Groveby in M. of O.—Old Philpot.

1780-1781. *Capt. Trapan in Lord of the Manor —*Ephraim Labradore in Dissipation.

Hay. 1781. Vamp in Author—La France in English Merchant—Puff in Patron.

D. L. 1782-1783. Sir Jealous Traffick—Sir John Frugal in City Madam.

1783-1784. Old Wrongward in D. L. — Major Oakly.

1784-1785. *Sir Jeffery Latimer in Natural Son —*Frolick in Humourist.

Hay. 1785. Prattle in Deuce is in him.

D. L. 1785-1786. *Crignon in Heiress.

Hay. 1786. *Katzenbuckel in Disbanded Officer.

D. L. 1786-1787. Lockit — *Whimsey in First Floor.

Hay. 1787. *Medium in Inkle and Yarico.

D. L. 1787-1788. Alphonso in Pilgrim — *Col. Baton in Love in the East.

1788-1789. Lord Sands—*Sir Solomon Sapient in Impostors—Menenius in Coriolanus.

1789-1790. Fluellin—*Baron of Oakland in H. T. —Hardy in Belle's Stratagem.

1790-1791. *Grump in Better late—Mons. Le Medicin in Anatomist—Gripe in Confederacy.

Hay. 1791. *Blackman in Next Door Neighbours.

D. L. 1792-1793. Sir Roger Belmont in Foundling.

Hay. 1793-1794. *Crotchet in Box-Lobby Challenge.

* *Originally.*

William Parsons died in Feb.—he was very thin and much afflicted with an asthma, so that for some years before his death he was frequently unable to act—he is spoken of with regret by all who mention him—Colman in New Hay at the Old Market makes the *Carpenter* say to the Prompter—We want a new scaffold for the Surrender of Calais.

Prompter. Ah! but where shall we get such another Hangman?—Poor fellow! Poor Parsons! The old cause of our mirth is, now, the cause of our melancholy—He, who so often made us forget our cares, may well claim a sigh to his memory.

Carpenter. He was one of the comicalest fellows I ever see!

Prompter. Aye, and one of the honestest, master Carpenter. When an individual has combined pri-

vate worth with public talent, he quits the bustling scene of life with two-fold applause, and we doubly deplore his exit.

Parsons' forte was in the old men of Comedy—by a happy attention to all the minutiæ of acting, he showed a finished picture of dotage, avarice, or whatever infirmity or passion he wished to represent—the tottering knee, the sudden stare, the plodding look, nay the taking out of the handkerchief, all proclaimed him a finished actor in that walk—when Sir Sampson Legend says to Foresight—"on what old "nail, now, my Nostradamus are you poring"—there could not be a finer illustration of the character which Congreve meant to represent, than Parsons showed at that time in his face and attitude. (*Theatrical Biography* 1772—*the quotation is not correct.*)

Parsons' face was very expressive—Davies says of him, who can be grave when Parsons either looks or speaks?—Parsons took a pleasure in making the performers, with him on the stage, laugh—his mode was to say something funny to them in a low voice, so that the audience could not hear.

Among Parsons' best parts may be reckoned—Sir Hugh Evans—Moneytrap—Foresight—Sir Solomon Sadlife—Davy—Crabtree—Judas—Major Benbow—Doiley in Who's the Dupe—Sir Fretful Plagiary—Alscrip—Don Manuel—and Obediah in Committee.

Parsons, on being complimented by a friend of mine on his general excellence as an actor, asked him, if he had ever seen him in Corbaccio?—the Gentleman said no—then, replied Parsons, you have never seen me in my best part—but all the merit I have in it, I owe to Shuter.

Parsons' characters—selection only.

D. L. 1762-1763. Filch.

1763-1764. Periwinkle—Argus in Contrivances—Fetch in Stage Coach.

1764-1765. *Harcourt in Country Wife as Farce—Gratiano in Othello—Douglas in Henry 4th pt. 1st—some of his small parts in Tragedy have perhaps been overlooked.

Hay. 1765. *Dr. Catgut and Hackney Coachman in Commissary.

D. L. 1765-1766. Ernesto in Orphan—Lenox in Macbeth—Lord Plausible in Plain Dealer—Old Man in Lethe—Shallow in Merry Wives—Alderman Smuggler—*Shallow in Falstaff's Wedding.

1766-1767. Ananias in Alchemist—*Sir Harry Harlowe in Neck or Nothing—*Dorus in Cymon.

1767-1768. Dogberry—Sir Hugh Evans—1st Gravedigger—*Linger in Wit's last Stake.

1768-1769. Gobbo in M. of V.—Sir Harry Sycamore—Sir William Meadows.

1769-1770. *Ostler in Jubilee—Philario in Cymbeline—Gripus—Moneytrap—Foresight—*Griskin in Trip to Scotland—Sir Solomon Sadlife—Shallow in Henry 4th pt. 2d—Col. Oldboy—Tipkin in T. H.—Razor in P. W.—Day in Committee—*Justice Clack in Ladies' Frolick.

1770-1771. Scrub—*Don Guzman in 'Tis well its no worse—Honeycombe—*Varland—Waitwell—Block in Reprisal—Alderman in Twin Rivals—Old

Gerald in Anatomist—Obediah in Committee—Snip in Harlequin's Invasion.

1771-1772. Vellum—Sir Charles Clackit—Stocks in Lottery—Don Perriera in Marplot.

Hay. 1772. Sir Christopher Cripple in Maid of Bath—*Martin in Cooper—*Mayor in Nabob.

D. L. 1772-1773. *Whittle in Irish Widow—Barnacle in Gamesters—Lord Froth—Antonio in Chances—Transfer in Minor.

1773-1774. Pandolfo in Albumazar—*Skirmish in Deserter—*Faladel in Christmas Tale—Scotchman in Register Office—Binnacle in Fair Quaker.

1774-1775. Sterling—Sir Francis Wronghead—Don Pedro in Wonder—*General Worry in Rival Candidates—Clown in M. for M.—*Davy in Bon Ton—1st Witch—1st Recruit in R. O.

1775-1776. Cimberton—Justice Woodcock—Hurry in Maid of the Oaks—Justice Clement—Launcelot in M. of V.—Mawworm—Sir John Daw in Silent Woman—*Justice in Runaway—*D'Oyley in Spleen—Torrington in School for Wives.

Hay. 1776. *Prig in Cozeners—Rust in Patron—*Sir Harry Hamper in Capuchin.

D. L. 1776-1777. *Sir Dulcimer Dunder in New Brooms—David in Rivals—*Probe in Trip to Sc.—*Diggery in All the World's a Stage—*Crabtree.

Hay. 1777. Francisco in Tailors—Dr. Last—*Ducat in Polly—Old Philpot—*Bottom in Fairy Tale—Gardiner in Henry 8th—*Dr. Bartholo in S. B.—Jerry Sneak.

D. L. 1777-1778. Solomon in Quaker—Silence in Henry 4th pt. 2d—*Justice Solemn in Belphegor.

Hay. 1778. *Stockwell in Female Chevalier—

Cross in Man and Wife—*Tony Lumpkin in Tony Lumpkin in Town—Judas in Bonduca—*Major Benbow in Flitch of Bacon.

D. L. 1778-1779. *Gauge in Camp—*Old Valence in Fathers—Learchus in Æsop—*Doyley in Who's the Dupe?

Hay. 1779. * Sir James Juniper in Summer Amusement—*Cranky in Son in Law.

D. L. 1779-1780. *Sir Fretful Plagiary—Old Mirabel—*Lord Macgrinnon in Miniature Picture.

1780-1781. *Sir John Contrast in Lord of the Manor—*Alderman Uniform in Dissipation.

1781-1782. *Qui Tam in Divorce—Sir Roger Belmont in Foundling—*Bale in Fair American.

Hay. 1782. Clown in Twelfth Night.

D. L. 1782-1783. Sir Francis Gripe—Holdfast in City Madam—*in Imitation — probably Justice Rackrent.

Hay. 1783. Chronicle in Young Quaker—Rigdum Funnidos—*Sir Credule in Seeing is Believing—Twitch in Good-natured Man—Corbaccio in Fox.

D. L. 1783-1784. Justice Greedy—Don Lewis in Love makes a Man

Hay. 1784. *Johnny Atkins in Mogul Tale—*Shuter in Peep into Elysium—Squire Thomas in What d'ye call it—Lord Ogleby—*Varnish in Two Connoisseurs.

D. L. 1784-1785. *Dumps in Natural Son—Major Rakish in Schoolboy—Oldcastle in Intriguing Chambermaid—*Sir Anthony Halfwit in Humourist.

Hay. 1785. *Codger in Beggar on Horseback—*Mr. Euston in I'll tell you what!

D. L. 1785-1786. *Alscrip in Heiress — Don Manuel in She wou'd and She wou'd not.

Hay. 1786. *Don Antonio in Widow's Vow—*Rohf in Disbanded Officer.

D. L. 1786-1787. *Don Gasper in School for Greybeards.

Hay. 1787. *Sir Christopher Curry in Inkle and Yarico—*Snarl in Village Lawyer.

D. L. 1787-1788. No new character.

1788-1789. *Thomaso in Doctor and Apothecary —Antonio in Follies of a Day.

1789-1790. }
1790-1791. } No new character.

Hay. 1791. *1st Carpenter in Surrender of Calais—Diana Trapes.

D. L. Company at Hay. 1791-1792. *In Poor Old Drury—*Old Manly in Fugitive.

1792-1793. No new character.

Hay. Summer of 1793. *Toby Thatch in London Hermit—*Lope Tocho in Mountaineers.

Hay. 1793-1794. Hardcastle.

D. L. 1794-1795. Elbow in M. for M.

Originally.

C. G. 1794-1795.

Sept. 15. New Prelude called the Rival Queens, or D. L. and C. G.—Lewis—Johnstone—Munden——Fawcett—Harley and Mrs. Fawcett—this Prelude is attributed to Holcroft and is not printed—after which, Suspicious Husband. Jacintha = Miss Cornelys, 1st app. there.

17. Pope acted Othello.

19. Beaux Stratagem. Scrub = Munden.

24. She Stoops to Conquer. Hardcastle = Munden: Tony Lumpkin = Quick: Young Marlow = Bernard: Miss Hardcastle = Young Lady, 1st app.: Mrs. Hardcastle = Mrs. Davenport (from the T. R. Dublin, being her 1st app. on *any* stage :) Miss Neville = Miss Cornelys.

26. Travellers in Switzerland, and Modern Antiques. Joey = Fawcett, 1st time.

Oct. 1. Grecian Daughter. Evander = Pope: Dionysius = Farren : Philotas = Holman : Euphrasia = Lady, 1st app.

6. Fontainville Forest.

7. Cymbeline. Bellario = Farren : Arviragus = Middleton : Cymbeline = Richardson : Imogen = Miss Wallis, from Bath :—rest as Nov. 18 1793.

8. World in a Village. Louisa = Miss Chapman.

13. Hamlet. Horatio = Harley : Laertes = Middleton.

15. Richard 3d. King Henry = Harley : Lady Anne = Miss Chapman.

17. Provoked Husband. Lord Townly = Pope: Lady Townly = Miss Wallis: Lady Wronghead = Mrs. Davenport: Lady Grace = Miss Hopkins: Miss Jenny = Miss Cornelys.

20. Romeo and Juliet. Capulet = Farren: Juliet = Miss Wallis: Nurse = Mrs. Davenport:—rest as usual.

21. Mrs. Davenport acted the Duenna.

23. Never acted, the Rage. Gingham = Lewis: Sir Paul Perpetual (an old beau) = Quick: Darnley (his nephew) = Holman: Hon. Mr. Savage = Fawcett: Flush (a man who had made a large fortune by dishonourable practices) = Munden: Sir George Gauntlet = Middleton: Signor Cygnet = Bernard: Lady Sarah Savage = Mrs. Mattocks: Mrs. Darnley = Mrs. Pope: Clara Sedley = Mrs. Mountain:—with Cymon. Cymon = Incledon: Linco = Fawcett: Dorus = Quick: Sylvia = Mrs. Mountain: Fatima = Mrs. Martyr: Dorcas = Mr. Munden.

The Rage was acted about 37 times—Darnley, on marrying, had left the army, and retired to a small villa in the country—Sir George Gauntlet renews his acquaintance with Darnley—and prevails on Darnley to make him a visit at Bath—his object is to seduce Mrs. Darnley—Sir Paul Perpetual had kept a woman of the name of Gingham—she had left him, and had married Flush, who was at that time only a clerk in a lottery office—Gingham was born 3 or 4 months after the marriage, and had been brought up by Flush as his son—at the opening of the play, Sir Paul is offended at Darnley, and desirous to find Gingham—he finds him at Bath—Flush resigns Gingham to Sir Paul—Sir George is dis-

appointed in his design on Mrs. Darnley—Sir Paul is reconciled to Darnley—Gingham marries Clara—this is an indifferent C. by Reynolds—several of the characters were supposed to be meant for particular persons—Reynolds positively denies that his play was meant to be personal—see vol. 2 p. 180—but what fun could there have been in calling Sir Paul Perpetual Old P., if the Duke of Queensbury had not been nicknamed Old Q. ?—a certain well known gentleman had no resemblance in his character to Gingham, but like Gingham, he was said to have two fathers—one of the fathers, who was a very respectable man, had a most curious collection of theatrical portraits—most of the modern ones were drawn on purpose for him—the others were copies—there was scarcely any eminent performer, since the Restoration, of whom he had not a likeness—he was very obliging in showing them to any person who came with a proper recommendation; but of course he never suffered them to go out of his own hands—they were bound in large Quarto volumes.

30. Child of Nature. Count Valencia = Lewis: Marquis Almanza = Farren: Peasant = Harley: Duke Murcia = Powel: Amanthis = Miss Wallis: Marchioness Merida = Mrs. Mattocks:—with, never acted, Arrived at Portsmouth. Wildfire = Quick: Piccaroon (a braggadocio) = Munden: Capt. Pendant (in love with Louisa) = Johnstone: Major Drummond = Townsend: Ferret (a lawyer) = Fawcett: Capt. Tropic = Bowden: Capt. Magnet = Incledon: Louisa Bowers (in love with Pendant) = Mrs. Mountain: Fanny Pendant = Miss Hopkins: Mrs. Ferret = Mrs. Henley:—this is a very poor Op. by

Pearce—it was written as a temporary piece—with allusions to the victory obtained on the 1st of June —and with little or no plot.

Nov. 8. Fair Penitent. Calista = Miss Wallis.

10. Midas. Midas = Munden, 2d time: Apollo = Incledon: Nisa = Mrs. Mountain: Daphne = Mrs. Martyr.

12. Much ado. Beatrice = Miss Wallis.

21. Wild Oats, with Hercules and Omphale, 5th time——Oulton says that this Pantomimic Spectacle was derided by the critics, but brought great houses.

29. Conscious Lovers. Young Bevil = Holman: Tom = Fawcett, 1st time: Myrtle = Farren: Cimberton = Munden: Sealand = Harley: Indiana = Miss Wallis: Phillis = Mrs. Mattocks: Lucinda = Mrs. Mountain.

Dec. 6. Never acted, Town before You. Tippy = Lewis: Sir Robert Floyer (father to Georgina) = Quick: Fancourt = Fawcett: Conway (in love with Georgina) = Holman: Asgill (in love with Lady Horatia) = Pope: Humphrey (servant to Sir Robert) = Munden: Sir Simon Asgill (uncle to Asgill) = Powel: Perkins = Hull: Georgina (in love with Conway) = Miss Wallis: Lady Horatia Horton (a sculptor—in love with Asgill) = Mrs. Pope: Mrs. Fancourt = Mrs. Mattocks: Jenny (sister to Tippy, and maid to Georgina) = Mrs. Martyr: Lady Charlotte = Miss Chapman: Mrs. Bullrush (a landlady) = Miss Stuart: —acted about 10 times—in this play as printed in 1795 Fawcett's and Munden's names stand to the wrong characters — Tippy and Fancourt are two sharpers who live by their wits—Tippy has a strong personal likeness to Lord Beechgrove—Fancourt in-

troduces him to Sir Robert as such—Tippy and Fancourt swindle Sir Robert out of £1000—they have also a scheme for tricking Georgina into a marriage with Tippy—Mrs. Fancourt overhears their plan, and, in the dress of a Savoyard, puts Georgina on her guard—Fancourt, out of revenge, tells Mrs. Fancourt that she is not his wife, and that she was married to him by Tippy in the disguise of a parson —Mrs. Fancourt is glad to be released from a man whom she abhors—Georgina promises her an asylum in her father's house—Sir Simon Asgill pretends to be ruined—Asgill gives his own little property to his uncle, and enters on board a ship as a volunteer—at the conclusion, Asgill and Conway marry Lady Horatia and Georgina—this C. was written by Mrs. Cowley—it is on the whole a good play—it deserved better success than it met with—Tippy and Fancourt put us in mind of Brass and Dick Amlet—Mrs. Cowley in her preface says—"It must "be noticed, that the scene in the 2d act between "Tippy and his Landlady, and that in the 5th act "between Tippy and the Bailiff, were no part of my "original design—Alas! I am sorry to remark, that "no scenes in the C. (to use the stage idiom) *go off* "better"—authors are not often the best judges of their own writings—Mrs. Cowley would probably have been better pleased, if the applause, which was deservedly bestowed on Tippy, had been given to Asgill, for his romantic conduct and ostentatious display of patriotism—Mrs. Cowley afterwards censures the vitiated taste of the town—(see Haunted Tower D. L. Nov. 24 1789)—and then intimates her intention to withdraw from the stage—and, to the regret

of every sensible lover of the drama, she did not change her mind.

Mrs. Cowley wrote 9 Comedies—2 Tragedies—one Farce and one Interlude—one of her Comedies was damned—the rest of them (and her Farce) are good—she should not have meddled with Tragedy—on the whole she is entitled to a high rank as a dramatic author.

10. Grief a-la-Mode. Lady Harriet = Miss Chapman.

29. Hamlet. Hamlet = Holman: Queen = Miss Morris: Ophelia = Mrs. Mountain.

30. Inkle and Yarico. Inkle = Johnstone: Trudge = Fawcett: Sir Christopher Curry = Quick: Yarico = Mrs. Clendining: Wowski = Mrs. Martyr: Narcissa = Mrs. Mountain.

31. Notoriety. Sir Andrew Acid = Munden: Lady Acid = Mrs. Davenport: Honoria = Mrs. Mountain: Sophia = Miss Chapman.

Jan. 3. Beaux Stratagem. Scrub = Quick.

6. Columbus——23. Dramatist.

24. Belle's Stratagem. Saville = Harley: Lady Frances Touchwood = Miss Chapman.

29. Fontainbleau. Squire Tally-ho = Munden: Sir John Bull = Fawcett: Miss Dolly Bull = Mrs. Mattocks: Lady Bull = Mrs. Davenport.

31. Never acted, Mysteries of the Castle. Hilario (friend to Carlos—in love with Constantia) = Lewis: Carlos = Pope: Fractioso (father to Julia and Constantia) = Quick: Valoury (servant to Carlos) = Munden: Cloddy (a poacher) = Fawcett: Count Montoni = Harley: Bernardo (his steward and accomplice) = Macready: Montauban (a falco-

ner) = Incledon : Julia = Miss Wallis : Constantia (in love with Hilario) = Mrs. Mountain : Annette (her woman—sister to Cloddy) = Mrs. Mattocks :—acted about 17 times—Carlos and Julia were mutually in love—Fractioso had forced Julia to marry Montoni —at the opening of the play she is supposed to be dead — in reality she is only confined in an old Castle—Carlos and Hilario hear a bell toll in the Castle—Cloddy shows them a subterraneous passage into it — just as Montoni is going to stab Julia, Carlos enters—Montoni goes out hastily—Hilario promises to convey Julia privately into her sister's apartment—Julia desires Carlos not to accompany them—Fractioso and some guards force Julia from Hilario—Fractioso makes Julia write such a letter to Carlos, that he is reduced to despair—Hilario contrives to shut up Fractioso in a sentry box, and to carry off Julia—at the conclusion, it appears that Julia was not legally married to Montoni—Carlos and Hilario are united to Julia and Constantia with the consent of Fractioso——this Dramatic Tale, in 3 acts, is a strange jumble of Tragedy, Comedy, and Opera—not however without some degree of merit—in the titlepage it is said to be written by M. P. Andrews, but Reynolds (vol. 2 p. 198) tells us that it was written by Andrews and himself—Andrews was to have all the fame, and Reynolds half of the profits.

Feb. 17. King Lear. Cordelia = Miss Wallis :—with, 2d time, Crotchet Lodge. Timothy Truncheon (a landlord) = Quick : Nimble (formerly servant to Dashley) = Fawcett : Dashley = Macready : Squire Shinken ap Lloyd = Bernard : Dr. Chronic (his uncle)

= Powel: Paddy = Rock: Miss Crotchet (an old maid) = Mrs. Davenport: Florella (her niece—an heiress) = Miss Chapman: Thisbe = Mrs. Martyr:—Timothy Truncheon is stage-mad—Miss Crotchet affects to have a great passion for music without understanding it—it is intended that Squire Shinken should marry Florella—she dislikes him, and falls in love with Dashley—Nimble disguises himself as Dr. Chronic, and is received as such by Miss Crotchet—the real Dr. Chronic arrives—this scene has a strong resemblance to a scene in the Peruvian—see C. G. March 18 1786—at the conclusion Dashley marries Florella—this is an indifferent F. by Hurlstone.

21. Never acted, England Preserved. Earl of Surrey = Holman: Earl of Pembroke (Lord Protector of England) = Pope: Earl William (his son) = Middleton: Earl of Chester = Farren: Bishop of Winchester = Hull: French Prince = Harley: Lady Surrey (daughter to Pembroke) = Miss Wallis:—acted 7 times — this T. is founded on history — but Earl William, the Earl of Surrey, and his wife, are fictitious characters—the play begins in the early part of the reign of Henry the 3d—Earl William, who had joined the French Prince against King John, returns to his allegiance—the Earl of Surrey wishes to do so, but is overtaken by the French, and confined in Baynard's Castle at London—Lady Surrey, in the disguise of a pilgrim, gets access to her husband—they gain over one of the French guards to their interest—Surrey endeavours to make his escape, but fails in the attempt—the citizens of London rise, and set Surrey at liberty—the French Prince submits to the Protector—this T. was written by Watson—the

greater part of it is cold and declamatory—the scenes in which Lady Surrey is concerned are somewhat better—the subject was doubtless chosen for the sake of introducing patriotic sentiments and invectives against the French.

March 5. Road to Ruin. Sophia = Mrs. Mountain.

16. Mrs. Pope's bt. Count of Narbonne. Narbonne = Pope, 1st time : Austin = Harley : Theodore = Holman : Countess of Narbonne = Mrs. Pope : Adelaide = Miss Wallis, 1st time :—with Catharine and Petruchio. Petruchio = Lewis : Grumio = Quick : Catharine (for that night only) = Mrs. Pope.

19. Never acted, Life's Vagaries. Lord Arthur D'Aumerle = Lewis : Sir Hans Burgess = Munden : George (his son) = Fawcett : Dickins (a tradesman and country banker) = Quick : Timolin (servant to Lord Arthur) = Johnstone : Lord Torrendel = Bernard : L'Œillet (his valet) = Farley : Robin = Townsend : Lady Torrendel = Mrs. Pope : Augusta Woodbine = Miss Wallis : Fanny (daughter to Dickins) = Mrs. Lee, her 1st app. there :— acted 17 times——Lord Arthur is the natural son of Lord Torrendel by the late Emily Woodbine—he had been neglected by his father, whom he had not seen from his infancy, till they meet in the 2d act—Lord Torrendel makes his exit in great emotion, but gives himself no farther concern about his son—he is offended with him for calling himself Lord Arthur, as if he had been born in wedlock—Lord Torrendel had made his wife believe that he was at Lisbon—Lady Torrendel arrives in the neighbourhood of Lord Torrendel's seat, without having a notion that

he is there—on finding that Lord Arthur had been deserted by his father, she sends him £300—Lord Arthur falls in love with Augusta, who is his cousin —she falls in love with him—Lord Torrendel wants to seduce Augusta, but fails in his attempt—at the conclusion, Lord Torrendel promises to be a better husband and father for the future—Lord Arthur and George marry Augusta and Fanny——this is a poor C. by O'Keeffe—O'Keeffe in his Life says—" I never " liked the title of this play—it was not my own " choosing—there are no *vagaries* that I know of in " it—the character of George Burgess, for moral and " example, is the best I ever wrote: it was played " by Fawcett with great effect"—O'Keeffe, in the edition of his works, gives a 2d and better title to this play—" the Neglected Son."

28. For bt. of Lewis. Alexander the Great. Alexander (for that night only) = Lewis: Clytus = Harley: Lysimachus = Farren: Statira = Miss Morris: Roxana = Mrs. Pope:—with, never acted there, Absent Man. Shatterbrain = Lewis: Frank = Munden: Mrs. Junket = Miss Chapman.

April 6. Rage, with, never acted, Windsor Castle. Prince of Wales = Pope: Edward the 3d = Farren: Leveret = Fawcett: Countess of Kent = Miss Wallis: —acted about 16 times—the Countess of Kent is expected at Windsor—the Thames having overflowed its banks, she is in some danger, but is rescued from it by the Prince, who meets her in the disguise of a Falconer—the 1st act concludes with their marriage —the 2d act consists of a Masque, representing the marriage of Peleus and Thetis—Mrs. Follett acted Minerva—the bill informs us that the story is from

the Greek writers—we should have been vastly obliged to the manager, if he had told us the name of the Greek writer who calls Pallas, Minerva—Windsor Castle was merely a temporary piece—it was written by Pearce in honour of the marriage of the Prince and Princess of Wales.

8. Quick's bt. A new Prelude (for that night) called the Telegraph, or a New Way of knowing things—after which, the Comedy of Errors, in 3 acts—and the Miser, in 2 acts. Lovegold = Quick: Ramilie = Bernard: Frederick = Farren: Lappet = Mrs. Mattocks: Mariana = Mrs. Mountain:—to conclude with the Devil to Pay. Jobson = Hughes, manager of the Weymouth theatre: Nell = Mrs. Mattocks, 1st time.

The Telegraph. Sir Peter Curious = Quick: Fertile (in love with Emily) = Fawcett: Deputy Feedwell = Powel: Major O'Donelly = Haymes: Drama = Farley: Lady Curious = Mrs. Davenport: Emily (niece to Sir Peter—in love with Fertile) = Miss Hopkins:—— Sir Peter wants to know whether his wife has made him a cuckold, or not—Fertile, who is disguised as a Swiss, comes to Sir Peter's house in London—he pretends to discover, by means of a Telegraph, that Lady Curious, who is in the country, has the Major with her—at the conclusion Fertile and Emily enter as just married—this is a poor piece in one act by Dent—it was acted but once at C. G.—but it is said in the titlepage to have been acted at the Royal Circus 79 times without intermission—that is before Quick's bt.—for the dedication is dated April 18.

22. For bt. of Miss Wallis. Jealous Wife. Mrs.

Oakly = Miss Wallis, 1st time:—with Follies of a Day. Susan = Miss Wallis, 1st time.

23. Never acted, Irish Mimic, or Blunders at Brighton. Parrots (the Irish mimic) = Johnstone: Cypress (a legacy-hunter) = Munden: Colin = Fawcett: Harry = Farley: Capt. Clifford (in love with Julia) = Macready: Miss Melcombe = Mrs. Davenport: Miss Julia Melcombe (her niece — in love with Clifford) = Mrs. Lee:——Colin is servant to Miss Melcombe — Harry is servant to Miss Julia Melcombe—Cypress, who pays his addresses to Miss Melcombe, gives Harry a card, supposing him to be servant to Miss Melcombe—Harry goes off—and on his return tells Cypress that his mistress does not know any such person—a quarrel ensues between Cypress and Miss Melcombe—Clifford gives Colin a card, supposing him to be servant to Julia—Colin goes off—and on his return tells Clifford that his mistress does not know any such person—a quarrel ensues between Clifford and Julia—at the conclusion they are reconciled—Miss Melcombe marries Parrots—this musical Farce was written by O'Keeffe —it is a poor piece.

24. Holman's bt. Never acted there, Bonduca. Caratach = Holman: Petillius = Pope: Judas = Quick: Penius = Farren: Suetonius = Harley: Junius = Middleton: Hengo = Miss Standen: Bonduca = Mrs. Pope: Bonvica = Miss Wallis: Emmeline = Miss Hopkins:— with He would be a Soldier.

27. Provoked Husband. Manly = Macready: Miss Jenny = Mrs. Lee.

29. Mrs. Mattocks' bt. Consious Lovers. Tom =

Lewis: Myrtle = Macready: Indiana = Mrs. Esten, her only app. this season.

May 1. Johnstone's bt. Never acted, Bank Note. Sir Charles Leslie = Holman: Bloomfield = Middleton: Hale = Quick: Killeavy = Johnstone: Ned Dash = Fawcett: Selby = Macready: Old Bloomfield = Hull: Miss Russel = Miss Wallis: Mrs. Bloomfield = Mrs. Mattocks: Lady Supple = Mrs. Davenport: Sally Flounce = Mrs. Lee: Emma Hale = Miss Hopkins:——this is a very bad alteration of a very good play—Macready has borrowed nearly the whole of Taverner's Artful Husband—he has written the dialogue afresh to a considerable degree—changed all the names—added Old Bloomfield, Selby and Emma Hale—and turned Ned into an Irishman, merely that there might be a part for Johnstone—but he has not in any material respect improved the original—for the plot see the Artful Husband L. I. F. Feb. 11 1717—Sir Charles Leslie—Bloomfield—Hale—Ned Dash—Miss Russel—Lady Supple—and Mrs. Bloomfield, are in a very great degree the same characters as, Sir Harry Freelove—Winwife—Stockwell—Frank Flash—Belinda—Lady Upstart and Mrs. Winwife——the Bank Note, or Lessons for Ladies was acted for 5 other benefits——Johnstone on his night produced a musical Interlude, called the Sailor's Prize, or May-Day Wedding. Johnstone—Incledon—Munden—Bowden and Mrs. Martyr acted in it.

2. Never acted, Deserted Daughter. Mordent = Pope: Item (his steward—a rascal) = Quick: Donald (Mordent's servant—an honest man) = Munden: Cheveril (lately ward to Mordent) = Lewis:

Lennox (a middle-aged gentleman) = Harley : Grime (confederate with Item) = Bernard : Clement (Item's nephew) = Middleton : Joanna (daughter to Mordent) = Miss Wallis : Lady Ann (wife to Mordent—an exemplary woman) = Mrs. Pope : Mrs. Sarsnet (her servant) = Mrs. Mattocks : Mrs. Enfield (a procuress) = Mrs. Cornelys :—acted 13 times——Mordent considers the world as a system of inevitable misery —he is however indebted to himself for his own unhappiness—he had ruined his fortune by gaming and other vices — he had Deserted his Daughter, and carefully kept her existence from the knowledge of his wife's relations—Donald and Item are privy to the secret—Item employs Grime to decoy Joanna to Mrs. Enfield's—Lennox bribes Mrs. Enfield, with a view to make Joanna his mistress—Cheveril outbids Lennox, but with honourable intentions — Lennox applies to Mordent to assist him in seducing Joanna —Mordent suggests a plan for that purpose—Donald tells Mordent that the young woman at Mrs. Enfield's is Joanna—Mordent is shocked at the part which he had acted towards his daughter—Joanna makes her escape in boy's clothes—Mordent and Joanna come to an explanation—he carries her to his own house —and Lady Ann receives her in the kindest manner —Item had grown rich by lending his master his own money on usurious terms, and under colour that the money was Grime's—in the 4th act Item leaves his account book, which contains all his secrets, on a table—Clement takes it away and, in the last scene, gives it to Mordent—Item is exposed—Cheveril marries Joanna——this is on the whole a good C.—a

bad alteration of it was produced at C. G. Sep. 15 1819 as the Steward—Holcroft in 1795 laboured under violent political prejudices—for which reason he published the Deserted Daughter, and some other of his plays, without his name.

6. Mrs. Martyr's bt. Bank Note, with, never acted, Death of Capt. Faulknor, or British Heroism. Capt. Faulknor = Claremont: Lieut. Steady = Incledon: Lieut. O'Cutter = Johnstone: Lieut. Oakly = Bowden: Pounce (a Cockney) = Munden: Mora (a negro girl) = Mrs. Martyr:—the scene lies in an Island in the West Indies—Capt. Faulknor, &c. are discovered singing and drinking—Pounce has a scene with Mora—an English and French frigate appear at the back of the stage in the act of engagement—the French frigate strikes—Capt. Faulknor is killed ——the author of this musical trifle says it was purposely written to introduce songs—the Editor of the B. D. represents this piece, and Arrived at Portsmouth as not printed—he is wrong in both cases—but such mistakes are very excusable.

7. Pope's bt. Suspicious Husband. Strictland = Harley: Frankly = Pope:—(rest as usual)—with Naval Volunteers, or Britain's Bulwark—and Lovers' Quarrels.

8. Munden's bt. Love makes a Man. Don Lewis = Munden: Angelina = Mrs. Townsend, her 1st app. there:—with (never acted at C. G.) Who's the Dupe? Gradus = Fawcett: Doiley = Munden: Granger = Bernard: Charlotte = Mrs. Martyr: Miss Doiley = Miss Chapman.

13. For bt. of Farren's Widow. Every one has

his Fault. Lord Norland = Harley: Edward = Mrs. Lee: Miss Spinster = Mrs. Davenport: — rest as April 25 1794.

14. Fawcett's bt. Never acted there, Battle of Hexham. (by Colman's permission) Gondibert = Holman: Gregory Gubbins = Fawcett: Fool = Munden: Barton = Harley: Queen Margaret = Mrs. Pope: Adeline = Mrs. Fawcett:—with the story of Monsieur Tonson by Fawcett.

27. Harley's bt. Earl of Essex. Southampton = Harley, 1st time: Rutland = Miss Morris.

29. Bernard's bt. Bold Stroke for a Husband. Don Julio = Lewis: Don Carlos = Middleton: Don Cæsar = Munden, 1st time: Don Vincentio = Bernard: Olivia = Miss Wallis, 1st time: Victoria = Miss Chapman: Minette = Mrs. Martyr:—with Dr. Last's Examination. Dr. Last = Fawcett: — and (never acted) Poor Sailor, or Little Ben and Little Bob. Lieut. Battledor (the Poor Sailor) = Incledon: Capt. Battledor = Munden: Compass = Harley: Bumbo = Bernard: Freakish = Townsend: Little Bob = Master Standen: Eliza alias Little Ben (for that night only) = Miss Poole: Miss Ann Battledor = Mrs. Davenport:—the names of the characters were printed in the bill.

June 2. Three Weeks after Marriage. Sir Charles Racket = Lewis: Drugget = Munden, 1st time: Lady Racket = Mrs. Mattocks: Mrs. Drugget = Mrs. Davenport:—Quick seems to have been ill.

3. Never acted, Secret Tribunal. Herman (nephew to the Duke) = Holman: Ratibor (brother to the Duke) = Pope: Holstein (an old soldier) = Harley: Ulric (an agent of the Secret Tribunal) = Middleton:

Duke of Wirtemberg = Macready: Principal Judge = Hull: Ida (daughter of Holstein and Ellen) = Miss Wallis: Ellen = Miss Morris:—Herman and Ratibor are in love with Ida—she is in love with Herman—Ratibor engages some soldiers to assassinate the Duke—Herman fights with one of them—in the scuffle they exchange swords—Herman is found with a bloody sword in his hand—and is committed to prison as one of the assassins—the Duchess is said to be poisoned—Ida is accused of having poisoned her, as the Duchess would not take any medicines except from her hand—Ida is summoned to appear before the Secret Tribunal—at the opening of the 5th act, the Members of the Secret Tribunal take their seats in awful silence—Ida is brought in—a physician deposes that the Duchess died a natural death, and that he only promised Ratibor to poison her, for fear he should apply to some person less scrupulous than himself—Herman calls on the Judges to produce the sword which was found in his hand—when the sword is produced, it appears to have this inscription on it—"regiment of Ratibor"—Ratibor's guilt is made evident—Herman and Ida are honourably acquitted——this is an indifferent T. by Boaden—it is professedly founded on a German Romance—the scene in which Ida is carried off by the Minister of Vengeance, and that in which the members of the Secret Tribunal are assembled, are well calculated for stage effect—in the last scene of the 2d act a compliment on "the isle of glory" (England) is introduced with much impropriety.

4. Busy Body. Marplot = Lewis: Sir Francis Gripe = Munden: Sir George Airy = Holman: Mi-

randa = Mrs. Pope : Patch = Mrs. Mattocks :—with Prisoner at Large.

6. Mrs. Clendining's bt. Follies of a Day. Almaviva = Lewis : Figaro = Bernard : Antonio = Quick : Page = Mrs. Clendining, 1st time : Susan = Mrs. Pope :—with, not acted 10 years, (acted Oct. 19 1787) Irish Widow. Whittle = Powel : Kecksey = Bernard : Sir Patrick O'Neale = Rock : Thomas = Munden, 1st time : Widow Brady (for that night only) = Mrs. Greville, late of D. L.

8. Brandon's bt. Dramatist. Vapid = Lewis : Floriville = Bernard : Neville = Middleton : Lord Scratch = Munden, 1st time : Ennui = Farley, 1st time : Marianne = Mrs. Lee, 1st time : Miss Courtney = Miss Chapman : Lady Waitfor't = Mrs. Davenport :—with Robin Hood. Little John = Munden, 1st time : Ruttekin = Bernard.

10. Macbeth. Banquo = Harley : Witches = Munden, Fawcett and Bernard :—with Comus. Comus = Harley.

11. Secret Tribunal, 3d time, with Tythe Pig, 6th time. Tythe Parson = Hawtin : Parson's Wife = Miss Leserve :—there were several other characters —the piece was a Ballet Pantomime.

12. School for Arrogance, with Catharine and Petruchio. Grumio = Munden.

13. Maid of the Mill. Ralph = Munden.

16. Woodman. Sir Walter Waring = Munden, 1st time :—with, never acted, a musical Interlude, called the Frolics of an Hour—Munden—Townsend —Mrs. Davenport and Miss Cornelys—and Imitations of the principal performers of both theatres by Townsend—last night but one.

Farren was a respectable actor—he latterly grew rather too fat for the young characters.

Farren's characters—selection only.

D. L. 1776-1777. *Careless in School for Scandal.
1777-1778. Horatio in Hamlet.
1778-1779. *Leicester in Critic.
1779-1780. Young Mirabel—Faulkland.
1780-1781. Hotspur—Fainall—Axalla—Banquo.
1781-1782. Othello for his bt.
1782-1783. Bassanio—Zanga for his bt.
1783-1784. Lord Randolph—Myrtle—Alexander the Great for his bt.—Charles Oakly.

C. G. 1784-1785. Young Bevil—Polydore—Altamont—Jaffier—Lysimachus.

1785-1786. Claudio in Much ado—Horatius in R. F.—Dumont—George Barnwell—Othman in Barbarossa — Scandal — Manly in P. H.—Philotas in G. D.—Theodosius—King Lear.

1786-1787. Careless in D. G.—Constant in P. W. —*Mandeville in He would be a Soldier—Ford—Alcanor in Mahomet—Evander—Col. Briton—Polyphontes in Merope—*Sultan in Such things are—Lovemore—Buckingham in Henry 8th—Sir Charles Easy—Comus—Younger Belfield in Brothers—Frederick in Miser—Sir George Touchwood—Strictland.

1787-1788. Sir Charles Raymond in Foundling —Aimwell—Belville in Which is the Man ?—Darnley in Hypocrite—Merchant of Venice—Oakly.

1788-1789. Alonzo in Revenge—*Marquis Almanza in Child of Nature—Osmond in T. and S.—

Honeywood in Good-natured Man—Lord Gayville in Heiress.

1789-1790. Col. Standard — Sir John Melvil—Count of Narbonne—Dolabella.

1790-1791. Moneses—*Baron Thorck in German Hotel—Southampton—Villeroy.

1791-1792. Nerestan in Zara—Castalio—*Count Orloff in Day in Turkey—Capt. Absolute—Jachimo.

1792-1793. Dionysius—Orgar in Elfrida—*Orozimbo in Columbus—*Lord Norland in Every one has his Fault—Don Felix.

1793-1794. Ghost in Hamlet—Belarius—Sciolto—Don Frederick in Chances—Cambyses in Cyrus.

1794-1795. Capulet—Penius in Bonduca.

* *Originally.*

HAY. 1795.

June 9. Never acted, New Hay at the Old Market. Sylvester Daggerwood (an actor) = Bannister Jun.: Fustian (an author) = Suett: Apewell = Caulfield: Prompter = Waldron: Carpenter = Benson: Mrs. Beezom = Mrs. Hopkins: Molly Beezom = Mrs. Gibbs:—acted with success—after a very hu-

mourous scene, at the manager's house, between Daggerwood and Fustian, the remainder of this little piece passes in the theatre—Bannister Jun. enters in his proper character—he sings a song in ridicule of the Elephants of D. L., and the White Bulls of C. G.—this occasional Drama was written by the Younger Colman—it does him considerable credit—the first scene was afterwards acted as Sylvester Daggerwood—the character of Apewell was introduced as a vehicle for Caulfield's Imitations.

13. Surrender of Calais. King Edward = C. Kemble, 1st time: O'Carrol = Caulfield, 1st time: Serjeant = Fawcett, 1st time: 1st Carpenter = Suett, 1st time.

20. Never acted, Zorinski. Zorinski = Barrymore: Zarno (his faithful servant—in love with Rachel) = Bannister Jun.: Rodomsko = Bensley: Casimir = J. Aikin: Radzano (in love with Rosolia) = C. Kemble: O'Curragh (his servant) = Johnstone: Witski (a miller) = Fawcett: Amalakite (steward to Rodomsko) = Suett: Rosolia (daughter to Rodomsko—in love with Radzano) = Mrs. S. Kemble: Winifred (wife to Witski) = Mrs. Bland: Rachel (his daughter—in love with Zarno) = Miss Leak:—acted 20 times—Rodomsko had by force made himself master of Radzano's castle and estate—Radzano had saved his life by the assistance of Rosolia—Casimir had been elected King of Poland—Zorinski, who was in great favour with the late King, had quarrelled with Casimir—had retired from the world in disgust—and had concealed himself in a salt mine—Radzano petitions Casimir to be restored to his inheritance—Casimir proposes to Rodomsko, that he and Radzano

should end their difference by a marriage between Radzano and Rosolia—Rodomsko affects to approve of the expedient—he finds Zorinski in the mine, and instigates him to join in the conspiracy against Casimir—Zorinski takes an oath to do so—just as he is going to kill Casimir, he is struck with remorse and throws himself at the King's feet—they are reconciled—Rodomsko is banished—Radzano marries Rosolia——this play in 3 acts was written by Morton—it is a jumble of Tragedy, Comedy, and Opera, but not without a tolerable degree of merit—the language, in the serious part of it is too frequently unnatural—Zorinski's concealment of himself in the mine seems borrowed from Gustavus Vasa.

July 6. Bannister Jun. acted Hob in the Well, 2d time.

16. Who pays the Reckoning?—Bannister Jun.—Fawcett—Caulfield—Miss Leak—Mrs. Bland, &c.—this musical piece in 2 acts is attributed to Arnold, and not printed—see B. D.

22. Recruiting Officer. Bullock = Fawcett: Recruits = Suett and Wathen: Sylvia = Miss De Camp, 1st time.

30. Not acted 4 years, Gretna Green. Rory = Suett, 1st time: Miss Plumb = Mrs. Gibbs, 1st time.

31. Mountaineers. Octavian = Barrymore, 1st time: Virolet = C. Kemble, 1st time: Floranthe = Miss De Camp, 1st time.

Aug. 1. Jew. Frederick = C. Kemble, 1st time.

3. Mrs. Gibbs' bt. Not acted 6 years, Merchant of Venice. Shylock (first and only time) = Bannister Jun.: Bassanio = Barrymore, 1st time: Anthonio = Bensley: Gratiano = Fawcett, 1st time: Laun-

celot = Suett: Gobbo = Wathen: Portia = Mrs. S. Kemble, 1st time: Jessica = Mrs. Bland:—with Citizen. Maria = Mrs. Gibbs, 1st time.

18. For bt. of Bannister. Not acted 8 years, Hamlet. Hamlet (for that night only) = Bannister Jun.: Ghost = Bensley: Polonius = Suett: Osrick = Wathen: 1st Gravedigger = Fawcett: Queen = Mrs. Harlowe: Ophelia = Mrs. S. Kemble.

21. Fawcett's bt. Young Quaker. Young Sadboy = Bannister Jun.: Capt. Ambush = C. Kemble: Shadrac = Wathen: Chronicle = Suett: Clod = Fawcett: Dinah Primrose = Mrs. S. Kemble: Araminta = Mrs. Gibbs: Lady Rounceval = Mrs. Hopkins: Pink = Miss Logan.

29. Mrs. S. Kemble's bt. Douglas. Norval = Kemble: Lady Randolph = Mrs. Siddons:—with, never acted, Love and Money, or the Fair Caledonian. Drowsy (servant to Lord Rakish) = Benson: Andrew (father to Jane) = Suett: Jemmy (in love with Jane) = Miss De Camp: Peter (in love with Barbara) = Wathen: Lord Rakish = Palmer Jun.: Jane (in love with Jemmy) = Mrs. S. Kemble: Barbara (in love with Peter) = Miss Leak:—Andrew is informed that his sister had left him and Jane a considerable legacy—when they find that the deceased had acquired her money by living with a gentleman as his mistress, they are so romantick as to disclaim the legacy—Lord Rakish wishes to seduce Jane—he hires some smugglers to carry off Jemmy—they carry off Lord Rakish instead—Jemmy and Peter marry Jane and Barbara—Love and Money was written by Benson, who acted Drowsy, and who was married to Mrs. S. Kemble's sister—fine sentiments are ra-

ther out of their place in a musical piece of one act.

Sep. 2. Never acted, Three and Deuce. Pertinax Single = Bannister Jun.! Peregrine Single = Bannister Jun.!! Percival Single = Bannister Jun.!!! Humphrey Grizzle (servant to Pertinax) = Fawcett: Frank = Wathen: Justice Touchit = Suett: Mac Floggan (tutor to Percival) = Johnstone: Freeman = Bannister: Milford = Benson: Emily (his daughter) = Mrs. Gibbs: Phœbe (sister to Frank) = Miss Leak: Taffline (a chambermaid) = Mrs. Bland:—acted 11 times—Pertinax Single—Peregrine Single—and Percival Single—are three brothers—born at one birth—and so like, that one of them cannot be known from the other two—Pertinax is grave—Peregrine is gay—Percival is a simpleton—they all arrive at the same inn at Cheltenham—the stage represents a room leading to three chambers—one of which is assigned to each of the three brothers—in the last scene it appears that all the three brothers are in the same house, and that the confusion, which had taken place in the course of the play, was owing to that circumstance not being sooner known——this C. in 3 acts, with songs, was written by Hoare — it has little to recommend it in perusal, but with such a versatile actor as Bannister Jun. (or Elliston) it is very entertaining on the stage—it is essentially necessary that the three brothers should be performed by one actor, and that he should be peculiarly careful not to make any mistake—Hoare did not print his play till 1806—he says in his advertisement—" from the close of " the year in which it was first brought out, this " play was not peformed, until it was re-produced

"at the Hay. for the bt. of Mathews, last season" —this is *literally* true, but Hoare seems to have forgotten that it was acted at D. L. on Oct. 8th 1795.

21. Waldron's bt. Love and Madness, with 'Tis a wise Child who knows his own Father—Love and Madness was taken by Waldron from Fletcher's Two Noble Kinsmen—the other piece was a new C. in 3 acts written by Waldron, *(Mrs. Crouch's Memoirs, and B. D.)* and not printed. (*Bills from Mr. Field.*)

BATH 1794–1795.

Oct. 11. Conscious Lovers. Cimberton = Biggs, 1st app. there.

Nov. 4. My Grandmother. Vapour = Elliston: Dicky Gossip = Knight.

6. Douglas = Elliston: Lady Randolph = Mrs. Pollock.

11. Box-Lobby Challenge. Jack Crotchet = Knight: Sir Toby Grampus = Blissett: Squire Robert = Biggs: Capt. Waterland = Elliston: Lætitia Rayner = Miss Biggs: Diana Grampus = Mrs. Didier.

18. Jew. Sheva = Murray: Charles Ratcliffe = Elliston: Frederick Bertram = Dimond: Jabal = Biggs: Eliza Ratcliffe = Miss Biggs.

Dec. 20. Rage. Gingham = Knight: Sir Paul Perpetual = Blisset: Darnley = Dimond: Flush =

Biggs: Sir George Gauntlet = Elliston: Signor Cygnet = Murray: Lady Sarah Savage = Mrs. Knight.

26. Mrs. Twisleton from C. G. made her 1st app. in Euphrasia.

(Jan. 26. At Bristol—Jew, and Prize—not played on account of the bad weather—the roads were probably unpassable.)

Feb. 12. Earl of Warwick. King Edward = Elliston: Margaret of Anjou = Mrs. Twisleton.

19. Fontainville Forest. Lamotte = Dimond: Marquis of Montault = Murray: Louis = Elliston: Hortensia Lamotte = Mrs. Pollock: Adeline = Mrs. Twisleton.

24. Dimond's bt. Mountaineers—£115.

26. Mrs. Didier's bt. Duplicity, with Romantic Lady. (taken from Tender Husband) Capt. Clerimont = Elliston: Humphry Gubbin = Biggs: Miss Tipkin = Miss Biggs: Mrs. Barsheba Tipkin = Mrs. Didier:—£84.

28. Such things are. Twineall = Knight, 1st time: Elvirus = Elliston: Arabella = Mrs. Twisleton.

March 7. Elliston's bt. Road to Ruin. Harry Dornton = Elliston:—with France as it was. (altered from Fontainbleau) Lackland = Knight: Squire Tally-ho = Elliston, 1st time:—£81.

12. For bt. of Biggs. Duenna, and Irish Widow—he acted Isaac and Kecksey—£48.

14. Mrs. Knight's bt. As you like it. Rosalind = Mrs. Knight, 1st time:—with a Farewell Address by Mrs. Knight, and High Life below Stairs. Lovel = Elliston, 1st time: Sir Harry's Servant = Knight: Kitty = Mrs. Knight:—£95.

24. Knight's bt. Spanish Barber, with Virgin

Unmasked. Coupee = Elliston :—a Farewell Address by Knight—and Hunt the Slipper. Billy Bristle = Knight :—£131.

May 2. Wheel of Fortune. Penruddock = Dimond: Governor Tempest = Murray : Henry Woodville = Elliston : Weazel = Blisset : Sir David Daw = Biggs : Emily Tempest = Miss Biggs.

9. Percy. Elwina = Miss Betterton, 1st app. there.

June 2. For bt. of Mr. and Mrs. Eyre. Miser. Lovegold = Blisset, 1st time: Frederick = Eyre : Ramilie = Knight :—£43.

20. Rule a Wife. Leon = Dimond : Copper Captain = Knight : Estifania = Mrs. Knight.

The Company went to Bristol June 15.

June 29. Elliston's bt. Wild Oats. Rover = Elliston, 1st time :—£56.

July 20. For bt. of Mr. and Mrs. Murray. Henry 8th. King = Blisset : Wolsey = Murray : Buckingham = Dimond : Cromwell = Elliston : Lord Sands = Knight : Gardiner = Biggs : Queen = Mrs. Murray: Anne Bullen = Miss Biggs :—£115.

In the course of the season Elliston acted the Lyar —Gradus—Flutter—Floriville in Dramatist—Cassio —Capt. Absolute—Don Juan in ditto—Sparwell in Dreamer Awake—Frankly in S. H.—Mad Scholar in Pilgrim—Wingrove in Fugitive—Gunnel in Netley Abbey—Sir Robert Ramble—Twig in Cooper—Fertile in Telegraph—Petruchio——at Bristol—Clerimont in Old Maid—Hairbrain in All in Good Humour.

D. L. 1795–1796.

Sep. 17. First Love, 9th time.

19. Isabella. Carlos = C. Kemble.

24. Gamester. Lewson = C. Kemble.

Oct. 6. Siege of Belgrade, with (never acted there) Village Lawyer. Scout = Bannister Jun.: Sheepface = Wathen: Snarl = Suett: Mrs. Scout = Mrs. Hopkins.

8. Three and Deuce. (by Colman's permission) Pertinax Single—Peregrine Single—and Percival Single = Bannister Jun.: Humphrey Grizzle = Russel: Freeman = Bannister: Mac Floggan = Moody: Frank = Wathen: Touchit = Suett: Emily = Mrs. Gibbs: Taffline = Mrs. Bland: Phœbe = Miss Leak:—not acted a second time.

12. Mourning Bride——13. Wheel of Fortune.

19. Grecian Daughter, and Lodoiska.

20. Never acted, Dependent—King—Kemble—Bannister Jun.—Suett—J. Aikin—Wathen—Miss Farren—Miss Pope—this Comedy is attributed to Cumberland—it was acted but once and is not printed.

21. Venice Preserved. Jaffier = Kemble: Pierre = Bensley: Priuli = J. Aikin: Belvidera = Mrs. Siddons:—after the 3d night this play was obliged to be laid aside on account of the improper application of some of the political passages—when Pierre said

> "Curs'd be your Senate—curs'd your Constitu-
> "tion"

he was rapturously applauded.

29. Venice Preserved, 3d time. Pierre = Palmer: —with Peeping Tom. (4th time, and by Colman's permission) Peeping Tom = Bannister Jun.: Mayor Wathen: Crazy = Suett: Maud = Mrs. Bland.

30. Cherokee, and Citizen. Old Philpot = Suett.

Nov. 14. Confederacy, and Adopted Child.

16. Douglas, with Spanish Barber. (by Colman's permission) Count Almaviva = Palmer: Lazarillo = Bannister Jun.: Dr. Bartholo = Suett, 1st time: Rosina = Sig. Storache, 1st time:—acted several times.

19. Twelfth Night. Olivia = Miss De Camp.

20. King Lear—as usual.

23. Alexander the Great, revived. Alexander = Kemble: Clytus = Bensley: Lysimachus = Barrymore: Hephestion = C. Kemble: Cassander = Palmer: Roxana = Mrs. Siddons: Statira = Mrs. Powell:—the bill was absurdly printed with the performers' names only.

Dec. 9. Know your own Mind.

10. By Colman's permission, Surrender of Calais. Julia = Mrs. Jordan:—rest nearly as March 29 1792.

11. Measure for Measure. Elbow = Dodd: Mariana = Mrs. Goodall:—rest as Dec. 30 1794.

18. King John, with Doctor and Apothecary.

23. Macbeth——26. Trip to Scarborough.

28. Mrs. Goodall acted Statira.

30. Purse. Will Steady = Bannister Jun.: Sally = Mrs. Bland:—with (by Colman's permission) Suicide. Tobine = Palmer: Ranter = Bannister: Catchpenny = Wathen: Wingrave = Suett: Tabby = J. Aikin: Nancy Lovell = Mrs. Goodall: Mrs.

Grogram = Mrs. Hopkins :—and My Grandmother —Suicide was not acted a second time.

Jan. 1. Henry 8th, and Son in Law. Bowkit = Bannister Jun.: Cranky = Suett: Vinegar = J. Aikin: Signor Arinelli = Miss De Camp: Cecilia = Miss Leak.

2. Recruiting Officer. Plume = Wroughton: Brazen = Dodd: Kite = Palmer: Bullock = Moody: Thomas Appletree = Suett: Sylvia = Mrs. Jordan: Melinda = Miss Heard: Rose = Miss Pope: Lucy = Miss Mellon :—with Children in the Wood.

4. Provoked Husband. Lord Townly = Kemble: Sir Francis Wronghead = Hollingsworth: Manly = Bensley: Count Basset = Dodd: John Moody = Moody: Squire Richard = Suett: Lady Townly = Miss Farren: Lady Grace = Mrs. Goodall: Lady Wronghead = Mrs. Hopkins: Miss Jenny = Mrs. Gibbs.

5. As you like it. Touchstone = Palmer: Jaques = Wroughton: Adam = Moody: Rosalind = Mrs. Jordan.

8. Pirates, and First Floor.

11. Mountaineers. Zorayda = Miss Miller.

23. Never acted, Man of Ten Thousand. Dorington (in love with Olivia) = Kemble: Hairbrain = Bannister Jun.: Lord Laroon = Palmer: Major Rampart = R. Palmer: Consol = Suett: Curfew (guardian to Olivia) = Dodd: Sir Pertinax Pitiful = Barrymore: Herbert = Wewitzer: Hudson = J. Aikin: Olivia (in love with Dorington) = Miss Farren: Lady Taunton = Miss Pope: Annabel = Mrs. Gibbs: —acted 7 times—Dorington is in the receipt of a

very large income from his property in the West Indies—like Timon in his prosperity, he is profuse in his expenses, and generous without discrimination —in the 3d act Hudson arrives from Barbadoes with the intelligence that Dorington's estate is totally ruined by a hurricane—Dorington bears his loss with fortitude—he is deserted by his summer friends, and refused admission at Curfew's, as if by Olivia's orders, but really without her knowledge—Olivia is shocked when she finds how Dorington has been treated—Hairbrain's ticket in the lottery, which had been purchased for him by Dorington, is drawn a prize of £20,000—Hairbrain drives to Dorington's in a great hurry, and puts the money into Dorington's hand—Hudson's intelligence proves to be false—Dorington marries Olivia——this is a moderate C. by Holcroft —it might be turned into a good play in 3 acts, by leaving out the characters of Herbert and Annabel—and by shortening, or omitting, several of the scenes.

Feb. 1. Fugitive——15. Mary Queen of Scots.

20. Regent. Carlos = Master Chatterley: Paula = Mrs. Powell:—rest as originally — with, never acted, Shepherdess of Cheapside—Bannister Jun. —C. Kemble—Wathen — Suett—Miss Pope—Signora Storache—Miss Mellon——this F. is attributed to Cobb—it was acted but twice, and is not printed.

27. Plain Dealer, revived. Manly = Kemble: Jerry Blackacre = Bannister Jun.: Freeman = Palmer: Novel = R. Palmer: Lord Plausible = Dodd: Major Oldfox = Moody: Vernish = Barrymore: Counsellor Quillet = Suett: Fidelia = Mrs. Jordan: Widow Blackacre = Mrs. Hopkins: Olivia = Mrs.

Goodall:——this C. did not meet with the success it deserved—it was acted but about 3 times.

March 8. Love for Love. Sir Sampson Legend = Moody.

12. Never acted, Iron Chest. Sir Edward Mortimer = Kemble: Wilford = Bannister Jun.: Adam Winterton = Dodd: Fitzharding = Wroughton: Rawbold = Barrymore: Samson = Suett: Armstrong = Kelly: Orson = R. Palmer: Helen = Miss Farren: Barbara = Signora Storache: Blanch = Mrs. Gibbs: Judith = Miss De Camp:—this piece is professedly founded on the novel of Caleb Williams—it is one of those jumbles of Tragedy, Comedy, and Opera, of which Colman Jun. was so fond, and which every friend of the legitimate Drama must reprobate—Sir Edward Mortimer is a striking character, and one well calculated to show off a good actor—that he should by accident put a bloody knife and a most important paper into Wilford's trunk is very improbable—that he should write such a paper is next to impossible, for who would commit to writing a narration of what he was peculiarly anxious to conceal?—a salvo is thrown in, that this paper was meant by Sir Edward as a vindication of his guilt—but this does not much help the matter, as while he was alive he could evidently vindicate himself better by word of mouth than by a paper—and the paper itself begins with a memorandum that it was to be destroyed before his death——at the conclusion of the piece Sir Edward is carried off in convulsions and seemingly at the point of death—Barbara and the servants enter to Wilford, some few lines are spoken and then they all join in singing a finale—the author had no

doubt too much good sense not to know that this was unnatural—but then he recollected what his father had observed in New Brooms, that an Opera had nothing to do with nature—acted 4 times—see Hay. Aug. 29 1796.

To the first edition of this play Colman Jun. prefixed a long and angry preface, which he afterwards suppressed—this enhanced the price of the first edition so much, that a copy of it has been advertised in Catalogues at the enormous price of a Guinea, or more.

Colman says—"I agreed to write the following play "at the instance of the chief proprietor of D. L., who "unconditionally agreed to pay me a larger sum than "usual for my labour—the play as fast as written (piece-"meal) was put into Rehearsal at D. L.—they yclept it "a Rehearsal, I conjecture, (like *Lucus a non lucendo*) "because they do not rehearse—I call the loved shade "of Garrick to witness; nay I call the less loved pre-"sence of the then acting manager to avow—that there "never was one fair Rehearsal of the play—never one "Rehearsal, wherein one, two, or more of the per-"formers, very essential to the piece, were not "absent—and all the Rehearsals I attended were so "slovenly and irregular, that the ragged master of a "theatrical barn might have blushed for the want of "discipline * * * On the 1st night of the per-"formance I found Kemble in his dressing-room "seemingly very unwell, and swallowing opium pills; "the play began and all went smoothly on, till a "trifling disapprobation was shown to the character "personated by Dodd—I considered this however "to be of no great moment, for Kemble was to ap-

"pear immediately in a subsequent scene, and much
"was expected from his execution of a part written
"expressly for his powers * * * well, the great
"actor was discovered as Sir Edward Mortimer in
"his library — gloom and desolation sat upon his
"brow, and he was habited from the wig to the shoe-
"string with the most studied exactness—had one
"of King Charles the first's portraits walked from its
"frame upon the boards of the theatre, it could not
"have afforded a truer representation of ancient
"and melancholy dignity—the picture could not
"have looked better—but in justice to the picture
"it must be added, the picture could scarcely have
"acted worse * * * I requested him at the
"end of the first act to order an apology to be made
"for his indisposition, lest the uninformed and ma-
"licious might attribute the ponderosity of the per-
"former to the heaviness of the author—I was
"anxious to disavow all right and title to those pigs
"of lead, which did not belong to me, and of which
"Kemble was the just proprietor—but no—he pe-
"remptorily would not suffer an apology to be made
"—it should have been made (if at all) before the
"play began—then why was it not made?—he did not
"*then* imagine that illness would have disabled him
"—so then a man quits his chamber, after an
"attack that had evidently weakened him extremely,
"and he has no bodily feel, no internal monitor to
"whisper him that he is feeble, and that he has
"not recovered sufficient strength to make a violent
"exertion * * * at length, by my perseverance
"and the interference of a proprietor of the theatre,
"an apology was made * * * in the progress

" of the play, when the disapprobation of the audi-
" ence was expressed on the re-appearance of Dodd,
" Kemble, who had just plodded through a scene in
" the most soporific monotony, came forward to the
" audience—he expressed his fears that he was the
" cause of their disapprobation, he entreated their
" patience, and hoped he should shortly gain strength
" to enable them to judge on a future night of the
" merits of the play * * * How then do I
" stand indebted, according to the articles of this
" night's statement? I owe Kemble—

" For his illness	Compassion,
" For his conduct under it ...	Censure,
" For his refusing to make an apology	A smile,
" For his making an apology ...	A sneer,
" For his mis-management ...	A groan,
" For his acting	A hiss.

" This account is somewhat like the tavern bill
" picked from Falstaff's pocket, when he is snorting
" behind the arras—there is but one halfpennyworth
" of compassion to this intolerable deal of blame,"
&c. &c.

According to Colman's statement Kemble behaved very ill; but it would be unfair to acquiesce in this statement, without knowing what might be said on Kemble's part—Seneca observes in his Medea—

" *Qui statuit aliquid parte inauditâ alterâ,*
" *Æquum licet statuerit, haud æquus fuit.*"

It is clear that Kemble's health was such as to

render him unequal to the exertion, which the character required, and that he ought to have acknowledged that this was the case—but few unprejudiced persons will believe, what Colman plainly intimates, that he played Booty, like a rascally jockey at Epsom races—besides it may fairly be asked, if all that Colman said in his preface were correct, why did he suppress it?

In a literary point of view, we should have been more obliged to him, if he had suppressed the play, and reprinted the preface.

The preface was reprinted in Nov. 1822 in a Weekly Journal called the Theatrical John Bull.

March 15. Jew.

30. She wou'd and She wou'd not. Trappanti = Whitfield: Don Manuel = Dodd: Don Philip = Barrymore: Octavio = C. Kemble: Soto = R. Palmer: Hypolita = Mrs. Jordan: Flora = Mrs. Goodall: Viletta = Miss Pope: Rosara = Miss Heard.

31. Inconstant. Duretete = Dodd.

April 2. Never acted, Vortigern—see the end of the season.

4. School for Scandal. Moses = Wathen.

12. Palmer's bt. Alexander the Great (12th time) and Spoil'd Child—the Country Girl had been advertised for his benefit—he mentioned on the top of that bill, that he was confined to his room in consequence of an attack, in which he had been desperately wounded — he acted Cassander on this evening.

13. For bt. of Bannister Jun. Never acted, the Smugglers—after which a scene from New Hay. Sylvester Daggerwood = Bannister Jun.: Fustian =

Suett: Apewell = Caulfield:—and Critic. Sir Fretful Plagiary (for that night) = Bannister Jun.:—and Wedding Day.

The Smugglers. Trim (a sailor) = Bannister Jun.: Shingle = Suett: Sample = Wewitzer: Capt. Pendant (father to Stella) = J. Aikin: Valentine (in love with Stella) = Dignum: Margery (servant to Shingle) = Miss Mellon: Stella (in love with Valentine) = Miss De Camp: Phillis (her maid) = Miss Leak:—Capt. Pendant's ship had started a plank off the coast of Cornwall—he enters supported by Trim, and exhausted for want of food—Trim leaves him to get provisions—Stella sees Pendant but does not know him—she sends a boy to him with some victuals—Trim had stowed the valuable part of the ship's cargo in the crevice of a cliff—Shingle and his confederates attempt to steal two of the chests, but are beaten off by Trim and Valentine—at the conclusion Valentine marries Stella—this musical piece was written by Birch—it has not much to recommend it—the author has given it an improper name—Shingle and his confederates are not so much Smugglers, as rascals who live by purloining the property of those who are shipwrecked on the coast.

14. Jane Shore, and Prize.

16. Isabella. Villeroy = Wroughton.

18. Kemble's bt. Coriolanus. Coriolanus = Kemble: Aufidius = Wroughton: Menenius Agrippa = Benson: Volumnia = Mrs. Siddons: Virgilia = Mrs. Powell.

20. Never acted, Almeyda, Queen of Granada. Abdallah (regent of Granada, and uncle to Almeyda) = Palmer: Orasmyn (his son—general of the Moors)

Wroughton: Alonzo (son to Ramirez—in love with Almeyda) = Kemble: Ramirez (King of Castile) = J. Aikin: Hamet (captain of the Moorish guard) = C. Kemble: Almeyda (in love with Alonzo) = Mrs. Siddons: Victoria (princess of Castile) = Mrs. Powell:—acted 5 times—the scene lies in a Moorish castle close to the Guadalquiver—at the time in which the Moors were in possession of Granada—Almeyda, when an infant, had been consigned to Ramirez as a hostage—he had brought her up with the greatest kindness—in the 1st act, she is restored to the Moors—Orasmyn falls in love with Almeyda—Abdallah, whose ruling passion is ambition, wishes his son to marry Almeyda, but does not approve of the great respect which he has for her—Alonzo visits Almeyda in disguise—he is discovered and sent to prison by Abdallah—Orasmyn generously sets Alonzo at liberty, notwithstanding he is aware that Alonzo is his rival—Almeyda had prevailed on Hamet to let her see Alonzo—they enter the prison just as Orasmyn and Alonzo had left it—Almeyda, on not finding Alonzo, concludes that he had been murdered by Abdallah—she loses her senses—in the 5th act, Almeyda is brought before the Council of State—she is required to resign the crown to Abdallah—she recovers her reason, and refuses to do so—Abdallah says (falsely) that Almeyda is poisoned—Orasmyn implores his father to furnish Almeyda with an antidote—he assents to his son's request—a goblet is brought in—Abdallah first drinks himself, and then gives it to Almeyda—she drinks—Abdallah says with exultation, that the pretended antidote was really poison—he is borne off—Alonzo enters—

Almeyda dies—this is a moderate T. by Miss Lee—"the Dardan maid, and the lyre of Orpheus" come with a very bad grace from the mouth of a Moor—Miss Lee properly acknowledges that she borrowed the catastrophe from Shirley — she should have added from the Cardinal—for the Cardinal see T. R. 1682.

25. Mrs. Jordan's bt. Romeo and Juliet. Romeo = Barrymore: Mercutio = Dodd: Capulet = J. Aikin: Paris = C. Kemble: Friar Lawrence = Packer: Juliet (1st time and for that night only) = Mrs. Jordan: Nurse = Mrs. Hopkins:—with Sultan.

26. Heiress. Sir Clement = Bensley: Alscrip = Suett.

28. Wroughton and Mrs. Jordan acted Romeo and Juliet.

29. King's bt. Hamlet. Hamlet = Wroughton: Ghost = Bensley: Claudius = Packer: Horatio = Whitfield: Laertes = C. Kemble: Polonius = Dodd, 1st time: Osrick (for that night only) = Bannister Jun.: 1st Gravedigger = King, 1st time: Gertrude = Mrs. Siddons, 1st time: Ophelia = Mrs. Jordan, 1st time:—with Wedding Day.

Hamlet had not been acted at D. L. for some years—in an edition of Hamlet as acted by her Majesty's servants in 1703, the name of the Courtier, who enters in the 5th act, is spelt Os*t*rick—and so it seems to have been continued for a great length of time—in Johnson and Steevens' Shakspeare 1778 the name is Osrick—in the original Folio, as reprinted, it is Osrick*e*—on Dec. 31 1787 Os*t*rick was still in the D. L. bill—but on this evening the part was called Osrick—Os*t*rick continued in the C. G. bills

till 1803-1804, when Kemble became acting manager.

Cibber, in his She wou'd and she wou'd not, called his principal female, Hypolita—and thus the name was spelt for many years—but in the D. L. bill for Jan. 1 1787, it is changed to H*ipp*olita—and so it has continued—Cibber was wrong, but as he had called the part Hypolita, no person had a right to alter it.

30. Never acted, Mahmoud, or the Prince of Persia — Kemble — Braham, his 1st app. — J. Aikin—Suett—Bannister Jun.—Kelly—Signora Storache—Miss Miller—Mrs. Bland—Miss Leak—this Opera, in 3 acts, is attributed to Hoare—it is not printed—A Sultan imprisons his son, (Mahmoud) understanding by a prophecy that he would threaten his father's life—(*Oulton*)—Kemble acted Mahmoud—(*Boaden*)—the piece was performed 15 times.

May 2. For bt. of Mrs. Siddons, and last night of her engagement—Never acted there, Julia, or Such things were. Edward Clifford = Kemble: Dudley = Wroughton: Duke of Monmouth = C. Kemble: General Kirk = Caulfield: Montague = Whitfield: Allan = J. Aikin: Julia = Mrs. Siddons:—with Devil to Pay. Jobson (for that night only) = Hughes, Proprietor of the Weymouth theatre—for Julia see Bath Jan. 1 1788—it was not repeated at D. L.

3. Dodd's bt. Rivals. Lydia Languish = Mrs. Jordan.

5. Miss Pope's bt. First Love—with a scene from Harlequin's Invasion. Abram = Waldron: Dolly Snip = Miss Pope: Mrs. Snip = Mrs. Hopkins:—and Virgin Unmasked. Miss Lucy = Mrs. Jordan.

6. Bensley's bt. and last app. Grecian Daughter. Evander = Bensley: Dionysius = Palmer: Euphrasia = Mrs. Siddons:—with Romp. Young Cockney = Dodd: Barnacle = Suett: Priscilla Tomboy = Mrs. Jordan, for last time.

9. Mahmoud, 4th time. Mahmoud = C. Kemble.

12. Mrs. Powell's bt. Hamlet. Hamlet (for that night only) = Mrs. Powell: Ghost (for that night only) = Palmer: Osrick = R. Palmer: Gertrude = Miss Morris from C. G.:—(rest as at King's bt.)—with Follies of a Day.

13. Miss Leak's bt. Never acted there, Love and Money. Drowsy = Benson: Andrew = Suett: Peter = Wathen: Barbara = Miss Leak:—Miss De Camp seems to have rather played Jane than Jemmy—as Miss De Camp and Miss Leak are the only women mentioned in the bill—after which, Belle's Stratagem, and No Song, No Supper.

16. Mrs. Siddons by particular desire played Almeyda.

17. Suett's bt. Mahmoud = C. Kemble:—with, never acted, Alive and Merry—Bannister Jun.—Suett—Russel—Wathen—Miss De Camp and Mrs. Bland:—acted 4 or 5 times—not printed—Oulton says that this piece was far superiour to the generality of Farces produced on benefit nights.

18. Country Girl. Moody = King: Sparkish = Dodd.

20. Barrymore's bt. Romeo and Juliet. Romeo = Barrymore, 2d time: Juliet = Mrs. Jordan, 3d time.

21. Bannister's bt. Mountaineers, with Devil to

Pay. Jobson = Bannister Jun., 1st time: Nell = Mrs. Jordan.

23. Mrs. Kemble's bt. and last app. Roman Actor, in 2 acts, taken from Massinger. Paris (the Roman Actor) = Kemble: Domitian = Palmer: Lamia = J. Aikin: Parthenius = C. Kemble: Æsopus = Whitfield: Latinus = Packer: Domitia = Mrs. Powell: Julia = Miss De Camp:—with (never performed) Celadon and Florimel, or the Happy Counterplot. Palamede = Palmer: Rhodophil = Wroughton: Celadon = C. Kemble: Melantha = Miss Farren: Doralice = Mrs. Goodall: Florimel = Miss De Camp: Flavia = Mrs. Kemble: Philotis = Miss Mellon:—to conclude with an address by Mrs. Kemble on occasion of her retiring from the stage.

Mrs. Kemble was originally Miss P. Hopkins, and then Mrs. Brereton—she had no great powers, but when young she was a pretty woman, and a pleasing representative of such parts as Maria in the School for Scandal.

Celadon and Florimel was taken from the Comical Lovers—see Hay. Feb. 4 1707—it was said in the bill to have been taken from Dryden and Cibber—Cibber's share in it was very small—the names of the performers only were in the bill—C. Kemble on being asked, in 1821, if the above cast was right, said that he believed it was, but that he was ill and did not act—neither the Roman Actor nor Celadon and Florimel was repeated—for the Roman Actor see L. I. F June 13 1722.

While Kemble was on the York stage, Wilkinson produced an Entertainment selected from Shakspeare, Massinger, and Dr. Young—the 2d division

of which was the grand scene of the Roman Actor —Kemble was particularly impressive in Paris, and acted the part afterwards at Dublin with great applause—considerable omissions were necessary in order to fit the Roman Actor for representation, but cutting it down to 2 acts was (as Puff says) not using the pruning knife, but the axe.

25. Sig. Storache's bt. Mahmoud, 8th time, with Sultan. Ismene (for that night only) = Signora Storache: Roxalana = Miss Wallis from C. G.:—to conclude with the Finale to the Iron Chest.

26. She wou'd and She wou'd not. Trappanti = King.

27. Sedgwick's bt. Hamlet. Hamlet = Holman from C. G.: Ghost = Palmer: Gertrude = Mrs. Powell:—rest as before—with Rosina. William = Miss De Camp, 1st time.

30. Fosbrook's bt. Belle's Stratagem—after which, Follies of a Day. Almaviva = Palmer, 1st time: Figaro = R. Palmer: Antonio = Wewitzer: Page = Mrs. Bland: Susan = Miss Farren: Countess = Mrs. Goodall:—and Purse. Will Steady = Wathen, 1st time.

June 1. Padlock. Mungo = Wathen.

2. For bt. of R. Palmer, and Russell. Hamlet. Hamlet = Palmer, 1st time: Ghost = J. Aikin, 1st time:—rest as before—with Bucks have at you all, by R. Palmer—and Follies of a Day. Page = Miss De Camp, 1st time.

9. For bt. of Benson's Widow and 3 Children. Belle's Stratagem. Doricourt = Lewis from C. G.: Sir George Touchwood = Wroughton: Saville = C. Kemble: Letitia Hardy = Mrs. Jordan: Mrs. Racket

= Miss Pope:—with Sultan. Roxalana = Mrs. Jordan:—the house was a very good one—but it has been said, that Sheridan went to the Treasury and carried off the money, so that Benson's widow and children never got a sixpence.

13. Katharine and Petruchio by Mrs. Goodall and Palmer:—after which the Prize—and Irish Widow. Kecksey = Dodd: Sir Patrick O'Neale = Moody: Widow Brady = Miss De Camp:—this was Dodd's last app. on the stage.

14. My Grandmother—Tit for Tat—and Lyar.

15. Mahmoud, and Deaf Lover—last play.

VORTIGERN.

No play ever came out which excited the curiosity of the public more than this, as it was pretended, and by many believed, to have been written by Shakspeare—Samuel Ireland published Dec. 24 1795 certain miscellaneous papers and legal instruments attributed to Shakspeare, Queen Elizabeth, the Earl of Southampton, and others—to which were added Kynge Leare and part of Hamblette, both alleged to be printed from a copy in the handwriting of Shakspeare.

These Manuscripts S. Ireland said he had received from his son William Henry, a youth, by whom the discovery of them was accidentally made at the chambers of a Gentleman—before they were published, they had been viewed by many persons who testified in favour of their authenticity—among these was that distinguished scholar Dr. Parr—Dr. Farmer, Steevens, and Malone did not see them—S. Ireland meeting with Porson, afterwards Greek Professor at Cambridge, and Dr. Burgess, afterwards Bishop of St. David's, desired them to come to his house and see the MSS., which they did—Porson told me as far as he could judge he thought the MSS. spurious, but that he did not wish to have given any opinion about them—S. Ireland had prepared a paper to this effect—" We whose names are underwritten " *believe* these to be genuine MSS.," &c.—to this he asked Porson if he had any objection to put his name —Porson had a peculiar knack of parrying a question which he did not choose to answer—but at last he was pressed so home, that he was obliged to say, " I detest subscriptions of all kinds, but more espe- " cially to *Articles of Faith.*"

Some time after this, a letter was published signed *England*, in which the writer pretended to have found in an old trunk some Manuscript plays of Sophocles; and of which he presented the public with a specimen in 13 lines—these lines were the old song of " Three children sliding on the ice " translated into Greek Iambics—they were attributed to Porson.

A short time after Vortigern was acted, Malone published in about 400 pages 8vo. his Inquiry into

the authenticity of these Manuscripts—he says—" I " was so conversant with the subject of the spurious " publication, that a single perusal of it was suffi- " cient, and in one hour afterwards, the entire foun- " dation of this book was laid, and all the principal " heads of objection briefly set down—the expanding " of topics, and the minute examination of autho- " rities, necessarily required more time."

S. Ireland as the publisher of these MSS. was by many persons considered as the fabricator of them —W. H. Ireland, in order to vindicate his Father from this imputation, printed a pamphlet, in 1796 in which he acknowledged himself the forger of all these MSS.—the papers themselves, and the circumstances attending their production, had so highly excited the public curiosity, that the whole edition of the Younger Ireland's pamphlet was disposed of in some few hours—and, sometime afterwards, it became so scarce, that a single impression, instead of the original price of one shilling, was sold at an auction for a Guinea.

W. H. Ireland in a subsequent publication says, that after his pamphlet was printed, it was boldly asserted by all the believers in the MSS., that the individual who had written it could never have been the author of the language to be found throughout the Shaksperian productions — he adds, that the praises bestowed on the first paper which he produced as the composition of Shakspeare, operated so strongly on his vanity, as to get the better of every other consideration—and the suggestion frequently thrown out that more papers of Shakspeare might be

found by referring to the same source, induced him to proceed—he observes, that the gentlemen, who came to inspect the papers, had themselves to blame for the variety of productions which came forth—and that if any person had minutely compared the writing of the first production, with those MSS. which were penned after he had acquired a facility in committing to paper the disguised hand, he must instantly have discovered the difference.

In 1797 Chalmers published in about 600 pages 8vo. an Apology for the Believers—in which he controverted almost all of Malone's arguments—he afterwards published a Supplement consisting of more than 500 pages.

It is particularly to be observed that the name of the Gentleman, who was said to have given young Ireland the Shakspeare-papers was studiously concealed—a circumstance which ought to have made every person, not indeed an unbeliever, but a skeptic—whatever appearance of authenticity there might be in the MSS. themselves.

In 1805 W. H. Ireland printed his "Confessions," in which he candidly gives a full account of the progress of the forgery—but he is so far from having a proper sense of the crime of which he had been guilty, that he speaks of the labyrinth of perplexity, in which he had so *innocently* involved himself—he seems to think that his having been a youth, or, as he chooses to call himself, a boy of 17 years and half old, when he began the MSS., was a sufficient excuse for what he had done——Youth is certainly an extenuation for many things which strictly speaking are

wrong—but forgery cannot at any age be considered as a venial offence, and is peculiarly opposite to that ingenuousness, which is generally the characteristic of youth——Paley observes, there is something in falsehood mean and base, abstracted from any mischief which may ensue.

W. H. Ireland has the unparalleled effrontery to express a hope, that nothing contained in his "Con-" fessions" may tend to his detriment in the estimation of the public—to which Malone might have replied in the words of Juvenal—

" *Quamvis jurato metuam tibi credere testi.*"

W. H. Ireland has certainly made a fair confession —but as he has expressed little or no contrition, he is clearly not entitled to absolution—if he had been a sincere penitent, Fletcher would have furnished him with a most apposite conclusion to his book—

" I beseech thee to be warn'd by me,
" And do not lie!—if any man should ask thee,
" But *how thou dost*, or *what o'clock 'tis now*,
" Be sure thou do not lie!
" For they above (that are entirely truth)
" Will make that seed which thou hast sown of
" lies,
" Yield miseries a thousand-fold
" Upon thine head, as they have done on mine."
Cupid's Revenge.

But to return to Vortigern—at the time this play came out, the town was divided between believers and unbelievers—Sheridan and Harris were both

eager to bring out this so much talked of Tragedy at their different theatres—and Sheridan actually made an agreement with S. Ireland to pay down £300—and that the profits of a large number of nights (W. H. Ireland thinks 60) should be divided between himself and S. Ireland, after deducting the expenses of the theatre——on the night of performance the public curiosity had been so much excited that there was a great overflow—the Prologue and Epilogue both spoke of the play as certainly Shakspeare's—the first part of the Tragedy went off without any disapprobation, but when Kemble pronounced

"And when this solemn mockery is o'er"

a most discordant howl echoed from the pit, and it was some minutes before he could again obtain a hearing—he then repeated the fatal line, which the Irelands thought was maliciously done—and when the play was published he was accused in the preface of acting the principal character in an improper manner, and complained of for his conduct as acting manager.

Kemble seems to have been fully convinced that the piece was spurious—and to Ireland's desire that he would make such alterations as he judged necessary, he very properly replied, that the play would be acted faithfully from the copy sent to the theatre.

The damnation of this T. was peculiarly unfortunate, as the modern Shakspeare intended to have favoured us with several more historical plays.

It appears from young Ireland's account that Sheridan was a lukewarm admirer of Shakspeare.

Vortigern was published by Barker in 1799. Vortigern = Kemble: Constantius (King of Britain) = Bensley: Aurelius and Uter (his sons) = Barrymore and Caulfield: Wortimerus, Catagrinus, and Pascentius (sons of Vortigern and Edmunda) = Whitfield, Trueman, and C. Kemble: Hengist = Benson: Horsus = Phillimore: Fool = King: Edmunda (wife of Vortigern) = Mrs. Powell: Flavia (daughter of Vortigern and Edmunda) = Mrs. Jordan: Rowena = Miss Miller:—— Constantius associates Vortigern with himself in the government of the kingdom—Vortigern causes Constantius to be murdered—Flavia was betrothed to Aurelius—Vortigern orders her to break her vow to Aurelius—Flavia and Pascentius determine to go into banishment—they take the Fool with them—Flavia is disguised as a man—the Barons elect Vortigern sole King of Britain—Aurelius and Uter land in Britain with an army from Scotland—Hengist and Horsus arrive from Saxony by Vortigern's invitation—Flavia and Pascentius join Aurelius and Uter—a battle ensues—the Saxons defeat the Scots—Pascentius kills Horsus—Hengist receives a reinforcement of troops with his daughter Rowena—Vortigern falls in love with Rowena, and places her in the Queen's seat at a banquet—he divorces Edmunda under pretext of her being deranged in her senses—another battle takes place—the Saxons are routed, and Hengist is killed—Rowena is taken prisoner—she poisons herself—Vortigern retires with his troops to Cæsar's Tower—Vortigern and Aurelius fight—Vortigern is thrown on the ground—as Aurelius is going to kill him, Flavia interposes—Vortigern resigns the crown to Aurelius—some passages

in the 5th act have merit, but the play on the whole is a very poor one——*Plagiarisms excepted*, there is not the least similarity between Vortigern, and the genuine plays of Shakspeare — several absurdities occur in the dialogue—one of them is so glaring, that it must not be passed by without notice — the Fool says (p. 26) " then I'll to Paul's, and there " i' the presence of *Bonner*, be whipp'd for a " slanderer."

The story of Vortigern had been before dramatized by Middleton in his Mayor of Quinborough—see Dodsley 1744 vol. 11—there is a considerable similarity in the incidents of the Mayor of Quinborough and Vortigern, but whether Ireland had seen Middleton's play or not, is by no means clear.

Robert Bensley lived several years after he had retired from the stage—he was much respected by all who knew him—*(Kelly)*—his voice and manner were well suited to Malvolio and the Ghost in Hamlet—but not generally pleasing—he frequently delivered dialogue with such propriety of emphasis and nicety of discrimination, that plainly evinced a sound and comprehensive judgment, to which few on the stage could lay an equal claim—he showed a mind labouring, as it were, against natural defects, and often so successfully as to draw down a peal of approbation, which the judgment of the spectator on his return home could not but sanction and approve of—this is an applause of which a man may be proud,

and which overweighs in value a thousand of those noisy plaudits that are usually heard in a theatre, the remembrance of which in all probability dies away with the clamour. (*Strictures on Performers in* 1795.)

Among Bensley's best parts may be reckoned, Pierre—Ghost in Hamlet—Roman Father—Iago—Clytus—Mosca—Morose—Malvolio—Prospero—Eustace de St. Pierre.

Bensley's characters—selection only.

D. L. 1765-1766. Pierre—Mahomet—Col. Standard—Polydore.

1766-1767. Bastard in King Lear—Caled in Siege of Damascus—Aboan—*Merlin in Cymon—Heartly in Guardian—Buckingham in Richard 3d—Horatio in F. P.

C. G. 1767-1768. Hubert in King John—Moneses—Dumont—Ghost in Hamlet.

1768-1769. Sir Brilliant Fashion—*Mithranes in Cyrus—Carlos in Love makes a Man.

1769-1770. Chamont—Tamerlane—Banquo—Duke in M. for M.—Bassanio—Roman Father—Villeroy—Posthumus—Portius in Cato.

1770-1771. Barbarossa—Sir John Melvil in C.M.—Honeywood in Good-natured Man—Iago—Creon in Medea—Clytus—Polixenes.

1771-1772. Mosca in the Fox.

1772-1773. Wolsey—*Edgar in Elfrida—Brutus—Pembroke in Lady Jane Gray.

1773-1774. Darnley in Hypocrite — *Fable in Man of Business—Dorax in Don Sebastian.

1774-1775. Oakly—Henry 2d—Pyrrhus—*Selim in Edward and Eleanora—Glenalvon—Jachimo.

D. L. 1775-1776. Evander — Heartfree—Manly in Plain Dealer—Morose in Silent Woman—Lord Medway in Discovery—*Mr. Drummond in Runaway—Malvolio.

1776-1777. Old Batchelor—Scandal—Prospero.

1777-1778. Merchant of Venice—King in Henry 4th parts 1st and 2d—Fainall—*Harold in Battle of Hastings—Leonato in Much ado.

1778-1779. Henry 6th—*Mr. Boncour in Fathers —*King in Law of Lombardy—Strictland.

Hay. 1779. Suetonius in Bonduca.

D. L. 1779-1780. *Counsellor Belford in Times —Cassius.

Hay. 1780. Raby in Percy—*Lord Glenmore in Chapter of Accidents.

D. L. 1780-1781. Old Norval—Lusignan.

Hay. 1782. Old Wilmot in Fatal Curiosity.

D. L. 1782-1783. Col. Rivers in False Delicacy.

Hay. 1783. Jaques.

D. L. 1783-1784. Siffredi in T. and S.

Hay. 1784. *Bedford in Lord Russel.

D. L. 1784-1785. *Rueful in Natural Son.

Hay. 1785. *Anthony Euston in I'll tell you what.

D. L. 1786-1787. Glanville in Cleone—Austin in Count of Narbonne—*Durazzo in Julia.

1787-1788. *Leonidas in Fate of Sparta.

1789-1790. Howard in Sir Walter Raleigh—Sir Clement Flint.

1790-1791. Sir John Trotley.

Hay. 1791. *Eustace de St. Pierre in Surrender of Calais—Moody in Country Girl.

D. L. C. at Hay. 1791-1792. *Sir William Wingrove in Fugitive.

1792-1793. Sciolto.

Hay. Summer of 1793. * Bulcazin Muley in Mountaineers.

D. L. 1794-1795. King of France in All's well —Sir John Dorilant in School for Lovers—Alcanor in Mahomet.

Hay. 1795. *Rodomsko in Zorinski.

* *Originally.*

O'Keeffe says—vol. 2 p. 9—"I often met Bensley "at Mr. Colman's, and found him an exceeding well-"informed, sensible man—as an actor he was most "correct to his words, and understood his author— "his walk was the serious and sentimental, and very "well it was for any author to get him into a new "piece."

James William Dodd died in Sep.—he is said, at the age of 16, to have acted Roderigo at Sheffield with such success as flattered his warmest expectations—he proceeded to Norwich—at both these places he acted Tragedy as well as Comedy—on being engaged under Arthur at Bath, the superiour applause which he met with in comic characters, determined him prudently to confine himself to that line of acting—in the airy genteel coxcomb he claimed ori-

ginality—there were many parts in low Comedy, and in singing pieces in which he was very useful, but as a coxcomb he stood for many years alone, his voice, manner, and above all his figure, were happily suited to express the light vivacity, so necessary to finish that character. *(Theatrical Biography* 1772.*)*

Miss Pope said that no one took a pinch of snuff like Dodd—this was a trifling circumstance, but he made it produce a good effect—his excellence was not confined to the Fop line—Sir Andrew Aguecheek was perhaps his great part — he was peculiarly happy in Kecksey—among his other best parts may be reckoned — Master Slender — Master Stephen—Tycho—Old Shepherd in Peep behind the Curtain —Watty Cockney—Abel Drugger————Dangle, Lord Minikin, and Sir Benjamin Backbite are not important characters, but they seem never to have been so well acted as by Dodd.

Dodd's characters—selection only.

D. L. 1765-1766. Faddle in Foundling — Jack Meggot—Osrick—Fine Gentleman in Lethe—Slender in Merry Wives—Sir Harry Wildair — Roderigo—Alexas in All for Love—*Slender in Falstaff's Wedding — Sparkish in Country Wife — Sir Novelty Fashion—Marplot in B. B.

1766-1767. Novel in Plain Dealer — Cloten — Coupee in Virgin Unmasked—Lord Foppington in C. H.

1767-1768. Master Stephen — * Sir Macaroni Virtu in Peep behind the Curtain—Mercutio—Young Clackit in Guardian—Sir Harry's Servant in High Life—Modely in School for Lovers.

1768-1769. *Willis in School for Rakes—Young Meadows.

1769-1770. Gentleman Usher in King Lear—Tattle—Jessamy in Lionel and Clarissa—Humphry Gubbin—Campley in Funeral—Count Basset.

1770-1771. Lord Trinket—Fribble—Scribble in Polly Honeycombe—Richard 3d for his bt.—Jerry Sneak—Crispin in Anatomist.

1771-1772. Sir Brilliant Fashion — Tinsel in Drummer—Sir Andrew Aguecheek—*Lord Abberville in Fashionable Lover—Lying Valet—Marplot in Marplot in Lisbon.

1772-1773. Old Woman in Harlequin's Invasion —*Kecksey—Nephew in Gamesters—Brisk in Double Dealer—Daffodil in Male Coquette.

1773-1774. *Capt. Mizen in Fair Quaker altered —*Sapling in Note of Hand—Sir Benjamin Dove in Brothers—Master Johnny in Schoolboy.

1774-1775. *Dupely in Maid of the Oaks—*Sir Harry Muff in Rival Candidates—*Lord Minikin.

1775-1776. *Quicksilver in Old City Manners—Scrub—Gratiano in M. of V.—Sir Harry Flutter in Discovery.

1776-1777. *Crotchet in New Brooms—Tycho in Christmas Tale—*Ali in Selima and Azor—Acres —*Lord Foppington in Trip to Scarborough—*Sir Benjamin Backbite.

1777-1778. Linco in Cymon.

1778-1779. * Sir Harry Bouquet in Camp —

*Young Kennel in Fathers—Beau in Æsop—Old Shepherd in Peep behind the Curtain—Witwoud.

1779-1780. *Dangle—Duretete—Young Philpot.

1780-1781. *Le Nippe in Lord of the Manor.

1782-1783. Abel Drugger in Alchemist.

1783-1784. Ben in Love for Love—Shatterbrain in Absent Man.

1784-1785. Sir William Mode in Beau's Duel.

1785-1786. Watty Cockney in Romp.

1786-1787. Jerry Blackacre in Plain Dealer.

1789-1790. Launce in Two Gentlemen of Verona—Don Manuel.

1790-1791. Capt. Brazen.

1791-1792. D. L. C. at Hay. *Lord Dartford in Fugitive.

1792-1793. Clodio in Love makes a Man.

D. L. 1794-1795. Vellum in Drummer—*Sir Peter Plinlimmon in Welch Heiress.

1795-1796. Elbow in Measure for Measure—*Adam Winterton in Iron Chest—Polonius.

* *Originally.*

John Moody was not engaged after this season—it was high time for him to retire, as latterly he grew very heavy in his acting.

The Dramatic Censor in 1770 calls him the best Teague that the stage ever produced, and an actor of merit in other views—the writer of Theatrical Biography in 1772 says—" Moody's humorous manner

"of supporting Capt. O'Cutter got him so much re-
"putation, not only with the town in general, but
"also with the critics, that even Churchill bore tes-
"timony to his merit—in the Register Office, he
"added some characteristical features to the part of
"the Irishman, which convinced the public that he
"had no equal in that line—he was the principal
"support of the Jubilee—and in the West Indian
"he played with such judgment and masterly execu-
"tion as to divide applause with the author."

There is a large print of Moody in Foigard—and another of him in the Register Office—in the Immortality of Garrick, he is represented as Adam, and in Bell's edition of the Committee as Teague—all these prints are very like.

Moody's characters—selection only.

D. L. 1759-1760. Henry 8th—*Sir Callaghan O'Brallaghan—*Simon in Harlequin's Invasion—Sable in Funeral.

1760-1761. Teague in Committee—*Capt. O'Cutter—Foigard—Obediah Prim—Vulture in Woman's a Riddle—*Irishman in Register Office.

1761-1762. *Cratander in Hecuba—Coachman in Drummer—Henry 6th in Richard the 3d—Miller of Mansfield.

1762-1763. Peachum—Stephano in Tempest.

1763-1764. Bullock in R. O.—Macahone in Stage Coach.

1766-1767. John Moody.

1767-1768. Phelim in Double Disappointment.

1769-1770. Adam in As you like it—*Irishman in Jubilee—Ben in Love for Love—Brainworm.

1770-1771. *Major O'Flaherty—Vamp in Author—Oclabber in Reprisal—Teague in Twin Rivals—Simon Burly in Anatomist.

1771-1772. *Colin Macleod in Fashionable Lover.

1772-1773. *Sir Patrick O'Neale in Irish Widow.

Hay. 1773. *O'Flam in Bankrupt.

D. L. 1773-1774. * Commodore Flip in Fair Quaker, altered—Jobson—*Connolly in School for Wives—*Mac Cormuck in Note of Hand—Capt. Ironsides in Brothers.

1774-1775. Cacafogo—2d Witch.

Liverpool—Summer of 1775. Iago—Nightshade in Choleric Man—Sir Francis Wronghead—Hob in the Well—King in Henry 4th pt. 1st—King Arthur in Tom Thumb.

D. L. 1775-1776. Major Oldfox in Plain Dealer.

Liverpool 1776. Old Groveby in Maid of the Oaks—Sir John Trotley—Shylock.

D. L. 1776-1777. *Phelim in New Brooms—Capt. Bluff — Sir Sampson Legend — Sir Lucius O'Trigger — * Sir Tunbelly Clumsey in Trip to Scarborough.

1777-1778. Sir Toby Belch—Host of the Garter.

1778-1779. *O'Daub in Camp—Roger in Æsop.

1779-1780. * Lord Burleigh in Critic — Dr. Cantwell.

1781-1782. *Dennis Dogherty in Divorce.

1782-1783. Gripe in Confederacy.

1783-1784. Sir Wilful Witwou'd.

1784-1785. *Major O'Flaherty in Natural Son.
1788-1789. *Drunken Man in Lethe.
1789-1790. *Hugo in Haunted Tower—Dogberry.
D. L. C. at Hay. 1792-1793. Gibby.
D. L. 1794-1795. Kilmallock in Mountaineers —Father Luke in Poor Soldier.
1795-1796. Mac Floggan in Three and Deuce.

* *Originally.*

Moody returned to the stage for one night—he acted Jobson at C. G. June 26 1804.

C. G. 1795–1796.

Sep. 14. Macbeth. Banquo = Harley.
16. Dramatist. Ennui = Fawcett, 1st time: Marianne = Mrs. Mountain, 1st time: Miss Courtney = Mrs. Townsend.
18. Bank Note, 10th time. Hale = Davenport.
21. Romeo and Juliet. Romeo = Toms, from Weymouth, 1st app.:—with Cymon. Dorus = Munden: Dorcas = Mrs. Davenport.

23. Castle of Andalusia. Spado = Munden: Pedrillo = Fawcett.

25. Chapter of Accidents. Woodville = Holman: Jacob = Knight, from Bath, 1st app.: Governour Harcourt = Munden: Lord Glenmore = Harley: Capt. Harcourt = Macready: Grey = Hull: Vane = Bernard: Cecilia = Miss Wallis: Bridget = Mrs. Knight, from Bath, 1st app.: Miss Mortimer = Miss Chapman:—with Deserter. Skirmish = Knight: ——Knight had distinguished himself in the York and Bath Companies.

Mrs. Knight, as Miss Margaret Farren, acted Titania in the Fairy Tale at the Hay. 1777—in 1782 she was strongly recommended by her sister to Wilkinson, and made her 1st app. at York April 30, when she was loudly welcomed—she left Wilkinson, acted in Scotland and Ireland, and returned to him greatly improved in 1786—in 1788 she was married to Knight and engaged at Bath. *(Wilkinson.)*

30. Wild Oats. Sim = Knight: Jane = Mrs. Knight:—with Romp. Watty Cockney = Knight: Priscilla Tomboy = Mrs. Knight.

Oct. 2. Suspicious Husband. Strictland = Macready: Jacintha = Mrs. Townsend:—rest as usual.

5. Love in a Village. Justice Woodcock = Quick: Hodge = Knight:—with Midnight Hour. Marquis = Middleton: General = Munden: Nicholas = Fawcett: Sebastian = Macready: Flora = Mrs. Mattocks: Julia = Miss Chapman: Cecily = Mrs. Davenport.

7. Rage——8. Road to Ruin.

15. Provoked Husband. Squire Richard, and Miss Jenny = Mr. and Mrs. Knight.

16. Richard 3d. Tressel = Toms:—with (2d time

there) Farm House. Modely = Knight: Heartwell = Middleton: Freehold = Davenport: Aura = Mrs. Knight: Flora = Mrs. Townsend.

19. Hamlet. Hamlet = Cooper: Ghost = Toms: King = Richardson: Horatio = Harley: Laertes = Middleton: Polonius = Munden: Osrick = Bernard: 1st Gravedigger = Quick: Queen = Mrs. Pope: Ophelia = Mrs. Mountain:—with, never acted there, Ghost. (acted Ap. 23 1783) Farmer Harrow = Knight: Clinch = Farley: Dolly = Mrs. Davenport.

22. Jane Shore. Hastings = Holman: Shore = Pope: Gloster = Harley: Jane Shore = Mrs. Pope: Alicia = Miss Gough, 1st app. there:—with Highland Reel. Shelty = Munden.

30. Rivals. Sir Anthony Absolute = Munden: Capt. Absolute = Bernard: Faulkland = Holman: Acres = Knight: Sir Lucius = Johnstone: David = Townsend: Fag = Macready: Lydia = Mrs. Pope: Mrs. Malaprop = Mrs. Davenport: Lucy = Miss Stuart: Julia = Miss Wallis.

Nov. 5. Wives Revenged. Dimity = Fawcett: Tokay = Munden: Vermillion = Townsend: Mrs. Vermillion = Mrs. Martyr: Mrs. Tokay = Mrs. Mountain: Mrs. Dimity = Miss Stuart:—with Secret Tribunal, 6th time.

6. Fair Penitent. Horatio = Holman: Lothario = Cooper: Sciolto = Pope: Calista = Miss Gough:—all the 1st time.

7. Never acted, Speculation. Tanjore = Lewis: Alderman Arable (father to Jack and Capt. Arable) = Quick: Project (a Speculator) = Munden: Jack Arable = Fawcett: Capt. Arable = Middleton: Sir Frederick Faintly = Claremont: Emmeline (an

heiress) = Miss Wallis: Lady Katharine Project = Mrs. Davenport: Cecilia (sister to Tanjore) = Miss Mansel:—acted 36 times—Capt. Arable and Emmeline were mutually in love—their relations had opposed their union—a fever had seized Emmeline, and she had lost her senses for a time—at the opening of the play she is quite recovered, but Project, who is her guardian, confines her in his house, under pretence of the fear of a relapse—Tom Tanjore had dissipated his fortune, and had gone out to India, from whence he returns as poor as he went out—Henry Tanjore had acquired a very large fortune in India—Project, by mistake, supposes that his cousin Tom Tanjore is the rich Mr. Tanjore—he sends his carriage to bring him to his own house from Portsmouth—Tanjore humours the mistake—Emmeline makes her escape—she applies to Alderman Arable, who is her uncle, for protection—the Alderman locks her up with an intention of delivering her to Project—he discovers that Project has made a dupe of him, and arrests Project for having involved Emmeline's fortune in his Speculations—at the conclusion, Capt. Arable marries Emmeline——this C. was written by Reynolds—the scene between Project and Tanjore in the King's Bench is tolerably good, but on the whole this is a contemptible piece.

27. Life's Vagaries. Lord Torrendel = Powel: Fanny Dickens = Miss Mansel.

30. Cooper acted Macbeth, 1st time.

Dec. 5. By Colman's permission. Agreeable Surprise. Lingo = Fawcett: Mrs. Cheshire = Mrs. Davenport: Cowslip = Mrs. Mountain: Laura = Mrs. Martyr.

7. Battle of Hexham. Fool = Knight: Adeline = Miss Wallis:—rest as May 14 1795.

9. Not acted 5 years, Henry 4th pt. 1st. Falstaff = Fawcett, 1st time: Hotspur = Holman: King = Harley: Prince of Wales = Lewis: Vernon = Middleton: Worcester = Hull: Poins = Macready: Francis = Knight: Carriers = Quick and Munden: Lady Percy = Miss Chapman: Hostess = Mrs. Davenport:—with Flitch of Bacon. Tipple = Munden.

15. Miss Gough's bt. Distressed Mother. Hermione = Miss Gough: Andromache = Mrs. Pope:—with Three Weeks after Marriage.

21. Oroonoko. (altered into 3 acts) Oroonoko = Pope: Aboan = Harley: Imoinda = Mrs. Pope: Capt. Driver = Davenport:—the other comic characters were omitted.

22. Winter's Tale, in 3 acts. Leontes = Pope: Florizel = Holman: Polixenes = Harley: Clown = Quick: Autolycus = Munden: Hermione = Mrs. Pope: Perdita = Miss Wallis: Paulina = Mrs. Fawcett:—Garrick's alteration.

23. Werter. Werter = Holman: Albert = Harley: Charlotte = Miss Wallis:—reduced to 3 acts.

26. Mrs. Pope acted the Widow of Malabar, 1st time.

29. London Hermit. (by Colman's permission) Natty Maggs = Knight: Dian = Mrs. Townsend: Mrs. Maggs = Mrs. Davenport:—rest as Ap. 29 1794.

Jan. 2. Notoriety.

4. Not acted 12 years, Mysterious Husband. (compressed into 4 acts by the author) Lord Davenant = Holman: Capt. Dormer = Middleton: Charles Davenant = Toms: Sir Harry Harlow = Macready:

Sir Edmund Travers = Powel: Lady Davenant = Mrs. Pope: Marianne = Mrs. Townsend:—seemingly not acted a second time.

8. Fontainville Forest, compressed into 4 acts by the author. Marquis of Montault = Harley:—rest as originally — with Cross Purposes, in one act. Grub = Munden: Chapeau = Knight: Mrs. Grub = Mrs. Mattocks.

13. Never acted, Days of Yore. Voltimar = Pope: Alfred (King of England) = Middleton: Oddune (Earl of Devonshire) = Harley: Alric (Earl of Northumberland) = Toms: Gothrun (a Dane) = Richardson: Roger de Malvern = Hull: Sibald = Macready: Lothaire (a page) = Mrs. Clendining: Adela (daughter to Oddune) = Mrs Pope: Oswena (widow of Hastings) = Miss Morris:—acted 5 times—the scene lies in and near Oddune's Castle—Alfred had gained a decisive victory over the Danes at Exeter—Voltimar is the son of Hastings, and the chief of the Danes, who are still resident in England—he and Adela are mutually in love—Voltimar pretends to be a fool—he entrusts Adela with his secret, but not his mother, as she is of a turbulent disposition—Alfred falls into the hands of Gothrun—Voltimar saves his life—and is rewarded with the hand of Adela, and the Earldom of Hastings—this is a serious play in 3 acts by Cumberland—it is well written, but it rather wants incident—the most interesting part of it is that in which Voltimar counterfeits folly—Oddune's steward in the 1st act says there will be masques and interludes—it does not appear that any thing of this sort was known till many years after the time of Alfred.

23. Never acted, Way to get Married. Tangent

(nephew to Caustic) = Lewis: Toby Allspice (a rich shopkeeper) = Quick: Dick Dashall = Fawcett: Capt. Faulkner = Pope: Caustic = Munden: M'Query = Johnstone: Clementina (daughter to Allspice) = Mrs. Mattocks: Julia (daughter to Capt. Faulkner) = Miss Wallis: Lady Sorrel = Mrs. Davenport:—acted 41 times—an old maid leaves £30,000 to Caustic in trust, as a marriage portion for any young woman whom he may think worthy of it—Clementina Allspice, who is niece to the deceased, is grievously disappointed—at the conclusion, Caustic gives the £30,000 to Julia, for the dutiful affection which she had shown to her father—she marries Tangent—this C. was written by Morton—it is better calculated for representation than perusal—it is on the whole an entertaining play—but it has two great faults—in the 2d act, Tangent puts on a shopman's apron, and carries home the groceries which Julia orders—this circumstance is too extravagant even for Farce—in the 4th act, Faulkner instigates his daughter to shoot herself—this scene is horrid and disgusting.

Feb. 2. Never acted, Lock and Key. Brummagem (uncle to Laura) = Munden: Ralph (his servant) = Fawcett: Capt. Cheerly (in love with Laura) = Incledon: Capt. Vain = Knight: Laura (in love with Cheerly) = Mrs. Serres: Fanny (her maid) = Mrs. Martyr: — acted with success—Brummagem keeps his niece under Lock and Key, with an intent to make her marry Sir Andrew M'Gorget—Capt. Vain, who is very conceited of his own abilities, promises Cheerly to get Laura out of the house—he fails in the attempt—Ralph disguises himself, and is more successful—

he contrives to get the Key from Brummagem, and to amuse him with a story, while Laura makes her escape—this musical Entertainment was written by Hoare—it is a moderate piece.

March 14. Mrs. Pope's bt. Not acted 6 years, Merry Wives of Windsor. Falstaff = Fawcett: Ford = Pope: Sir Hugh Evans = Townsend: Dr. Caius = Quick: Slender = Knight: Page = Macready, being their 1st app. in those characters: Shallow = Powel: Fenton = Toms: Mrs. Ford = Mrs. Pope: Mrs. Page = Mrs. Mattocks: Mrs. Quickly = Mrs. Davenport, 1st time: Anne Page = Miss Mansel, 1st time:—with Collins' Ode on the Passions, by Mrs. Pope:—and High Life below Stairs. Lovel = Munden: Duke's Servant (for that night only) = Lewis: Sir Harry's Servant = Knight: Kitty (for that night only) = Mrs. Pope: the Mock Minuet by Knight and Mrs. Pope.

19. For bt. of Lewis. (First time) Lie of the Day, in 3 acts—altered by the author, from the Toy. Aircourt = Lewis: Alibi = Quick: Young O'Donovan = Middleton: Larry Kavanagh = Knight: Metheglin = Fawcett: Sir Carrol O'Donovan = Harley: Sophia = Miss Wallis: Lady Arable = Miss Chapman: Katty Kavanagh = Mrs. Davenport:—for the alteration made on this evening, see the Toy Feb. 3 1789.

30. Quick's bt. Live Lumber, or Unburied Dead. Old Bachelor = Munden: Virtuoso = Powel: Fop = Farley: Censor = Richardson: Undertakers = Thompson, Haymes, and Rees: Old Maid = Miss Leserve: Fine Lady = Miss Logan:—with Lie of the Day—Way to get Un-married—and Hartford Bridge.

Live Lumber seems to have been an alteration of

Bickerstaff's Unburied Dead—see L. I. F. Jan. 14 1743.

Way to get Un-married. Luckless (husband to Amelia) = Knight: John = Townsend: Irritable = Davenport: Amelia (his niece) = Miss Mansel: Gymp (her maid) = Mrs. Martyr:—this is a trifle by Cross, but not a pleasing one—Luckless is a good for nothing fellow—he uses his wife very ill, but he does not act so as to warrant the expectation of a divorce, with which Irritable concludes the piece.

April 1. Holman's bt. Henry 4th part 1st. Carriers = Munden and Powel:—with Alexander's Feast, recited by Holman—and (not acted 8 years) St. Patrick's Day. Lieut. O'Connor = Macready: Justice Credulous = Quick: Dr. Rosy = Powel: Lauretta = Mrs. Mountain: Bridget = Mrs. Davenport.

5. Johnstone's bt. Fontainbleau, and Irishman in London.

8. For bt. of Mrs. Mattocks. Mysteries of the Castle. Julia = Miss Mansel, 1st time.

9. Never acted, the Lad of the Hills, or the Wicklow Gold Mine. Sullivan (a schoolmaster) = Johnstone: Billy O'Rourke (his usher) = Fawcett: Franklin (a young gentleman not quite of age) = Townsend: Felix (in love with Rosa) = Incledon: Donnybrook (a gentleman from Dublin) = Richardson: Redmond O'Hanlan = Bowden: Helen (daughter to Donnybrook) = Mrs. Clendining: Rosa (in love with Felix) = Mrs. Mountain:—Felix is the Lad of the Hills—he had discovered some bits of gold in one of the Mountains of Wicklow—he had been in the habit of carrying them to Dublin, and employ-

ing his nurse to dispose of them for him—as his neighbours cannot account for the manner in which he gets his money, he is supposed to get it by dishonest practices—in the 1st act he is taken into custody on suspicion of having robbed the mail—at the conclusion, a pretended pedlar turns out to be Franklin, who is the proprietor of the Mountain in which the gold had been found, and who had been intimate with Felix when a child——this is an indifferent Op. in 3 acts, by O'Keeffe—it is better calculated for representation than perusal—and for Dublin than London—O'Keeffe introduces an equivoque between Min*er* and Min*or*—this joke (such as it is) had been played off before in Plymouth in an Uproar—see C. G. Oct. 20 1779.

The Lad of the Hills was acted but 4 times—in the next season O'Keeffe cut it down to 2 acts, and brought it out in Oct. as the Wicklow Mountains—it was then acted about 6 times—O'Keeffe in his works has printed his piece in 3 acts—he puts Knight's name to Dross—but Knight's name was not in the bills—in Mrs. Crouch's Memoirs, vol. 2 p. 244, it is said that all the names of the D. P. were changed from what they were originally.

12. Incledon's bt. Travellers in Switzerland, with Follies of a Day, and Arrived at Portsmouth.

15. Mrs. Martyr's bt. Inkle and Yarico—to which will be added, Three Weeks after Marriage—after which a new Operatic *Interlude* (first time) called the Point at Herqui, or British Bravery Triumphant—founded on the recent and glorious achievement, at the above French Fort, of Sir Sidney Smith. Captain of the Diamond = Incledon: Lieut. O'Leffey

=Johnstone: Napkin=Fawcett: Lounger = Munden: Mat Midships=Mrs. Martyr: Nancy = Mrs. Clendining:—not printed——a piece with which the entertainment of the evening is *concluded*, cannot possibly be an *Interlude* in the modern sense of the word.

19. Pope's bt. New Way to Pay Old Debts. (not acted 14 years) Sir Giles Overreach = Pope: Wellborn = Holman: Marrall = Powel: Justice Greedy=Quick: Lord Lovell=Macready: Allworth =Middleton: Lady Allworth=Mrs. Pope: Margaret =Miss Mansel:—all for the 1st time, except Quick —with Follies of a Day. Antonio=Munden.

20. Miss Wallis' bt. Every one has his Fault. Lady Eleanor Irwin=Miss Wallis, 1st time:—with Maid of the Oaks. Hurry = Munden: Lady Bab Lardoon=Miss Wallis, 1st time.

22. Munden's bt. Comedy of Errors, in 3 acts. Luciana=Mrs. Mountain:—rest as June 3 1793—with Irish Mimick. Julia = Mrs. Knight:—and Lovers' Quarrels. Carlos = Holman: Sancho = Fawcett: Lopez=Munden: Leonora=Mrs. Pope: Jacinta = Mrs. Mattocks:—and Point at Herqui, 2d time.

23. Never acted, the Doldrum, or 1803. Sir Marmaduke (father to Emmeline)=Munden: Septimus =Quick: Capt. Septimus (his son—in love with Emmeline)=Middleton: Flam=Macready: Gyp= Knight: Capt. Slash = Haymes: Mrs. Auburne (housekeeper to Septimus)=Mrs. Mattocks: Emmeline (in love with Capt. Septimus) = Miss Mansel: —acted about 8 times——this is a foolish Farce by O'Keeffe—Septimus says he will not consent to let

his son marry Emmeline till she comes into possession of her fortune, which she is to do at the end of 7 years—he falls asleep—when he wakes, the other characters use several stratagems to persuade him that he has slept 7 years—a pretended physician calls his long sleep a Doldrum.

25. King Lear. Gentleman Usher = Farley : Cordelia = Miss Wallis :—rest as Jan. 6 1794.

26. Fawcett's bt. Never acted there, Zorinski. Zorinski = Holman : Zarno = Munden : O'Curragh = Johnstone : Casimir = Pope : Rodomsko = Harley : Radzano = Middleton : Witski = Fawcett : Amalakite = Townsend : Rosolia = Miss Wallis : Rachel = Mrs. Mountain : Winifred = Mrs. Martyr : —with Lock and Key, 28th time.

29. Woodman, and Prisoner at Large.

May 3. For bt. of Mrs. Serres. Beggar's Opera. Macheath = Incledon : Peachum = Munden : Filch (for that night only) = Mrs. Martyr : Polly = Mrs. Serres : Lucy (for that night only) = Mr. Fawcett : Mrs. Peachum = Mrs. Davenport.

6. For bt. of Mr. and Mrs. Knight. Mask'd Friend—1st time in 3 acts—altered from Duplicity. Osborne = Holman : Sir Harry Portland = Macready : Sir Hornet Armstrong = Munden : Squire Turnbull = Knight : Timid = Quick : Clara = Miss Wallis : Miss Turnbull = Mrs. Knight : Melissa = Miss Chapman :—with Way to get Un-married—and Farmer. Betty Blackberry (for that night only) = Mrs. Knight.

10. Mrs. Mountain's bt. Castle of Andalusia. Spado = Quick : Pedrillo = Munden :—with (never acted) Witch of the Wood, or the Nutting Girls—

Incledon—Fawcett—Mrs. Martyr—Mrs. Mountain and Mrs. Davenport:——this musical Farce, in 2 acts, is not printed.

12. Harley's bt. Not acted 6 years, Merchant of Venice. Shylock = Harley, 2d time: Bassanio = Pope: Anthonio = Macready: Gratiano = Knight: Lorenzo = Johnstone: Launcelot = Quick: Portia = Mrs. Pope: Nerissa = Mrs. Townsend: Jessica = Mrs. Mountain.

16. Wild's bt. Deserted Daughter—with a Melocosmiotes—what this hard word means it is impossible to say—but it seems to be meant for Greek—this Entertainment or Interlude consisted of songs—with Oscar and Malvina.

17. Middleton played Romeo, and M'Scrape for his bt.

20. Townsend's bt. Road to Ruin. Sophia = Mrs. Mountain:—with Positive Man. Sir Toby Tacit = Powel: Rupee = Fawcett: Grog = Munden: Lady Tacit = Mrs. Davenport.

21. Recruiting Officer. Kite = Knight: Sylvia = Miss Mansel, 1st time: Rose = Mrs. Knight:—see April 11 1793.

24. For bt. of Macready and Hull. Not acted 14 years, Earl of Warwick, in 3 acts. Warwick = Holman, 1st time: King Edward = Macready: Suffolk Hull: Margaret of Anjou = Mrs. Pope: Lady Elizabeth Gray = Miss Mansel:—with Lie of the Day. Sophia = Mrs. Knight:—and Sprigs of Laurel.

27. For bt. of Richardson, and Mrs. Davenport—(not acted 20 years) Old Maid. Clerimont = Middleton: Capt. Cape = Munden: Harlow = Harley:

Miss Harlow = Mrs. Davenport: Mrs. Harlow = Mrs. Mountain:—with Every one has his Fault, and Cymon.

28. Such things are. Sultan = Haymes:—his bt.

June 7. Theatrical Fund—(after the close of the season) Way to get Married, 41st time.

The Theatrical Fund was established in 1765, under the auspices of the late Mr. Beard and Mrs. Rich; and received the sanction of Parliament in 1776—there are now, and have been for more than 20 years, several Annuitants supported by it, chiefly families and widows—yet notwithstanding it has been so long set on foot, the interest arising from the Funded Capital has *never* been *equal* to defraying *one half* of the annual disbursements—the deficiencies have been continually supplied by *progressive weekly contributions* from the performers.

When this is considered, it is respectfully presumed, the generosity of a British Public will be exerted this night in favour of so liberal and beneficial an institution.

Thomas Hull, Treasurer.

John Bernard was not engaged at C. G. after this season—he went to America, and returned to England after a lapse of many years—he died in Dec. 1828.

The author of the Green-rooms in 1790 says—"Bernard has represented Fribble, Jack Meggot, "Sir Brilliant Fashion, &c. with success—there is "a light neatness in his figure, countenance, and "manner, that is happily adapted to such parts—he "is content to be second to Lewis, and Lewis would "scarcely find a better second."

Bernard's "Retrospections of the Stage" were printed in 1830 in 2 vols. small 8vo.—they contain but little theatrical information of any importance.

HAY. 1796.

June 11. Never acted, Bannian Day. Jack Hawser (a sailor) = Wathen: Capt. Macgallaher = Johnstone: Batch (a talkative baker) = Fawcett: Bobby Notice (a lawyer) = Suett: Lieut. Goodwill = Trueman: Sir George Goodwill (his father) = Davis: Polly (daughter to Batch) = Mrs. Bland: Mrs. Goodwill = Miss Leak:—Sir George is very angry with his son for having married a lady without any fortune—Lieut. Goodwill is much distressed for want of money—Jack Hawser calls his distress Bannian Day—at the conclusion, Sir George is reconciled to his son—Jack marries Polly——this musical Entertainment, by Brewer, was acted about 7 times—it is a poor piece.

14. Palmer acted the Mock Doctor, 1st time.

16. Merchant of Venice. Shylock = Palmer, 1st time: Bassanio = C. Kemble, 1st time.

20. Spanish Barber. Lazarillo = Wathen, 1st time.

22. Never acted, Magic Banner. Gog (a carpenter) = Fawcett: King Alfred = Palmer: Eustace (in love with Blanche) = C. Kemble: Sweno (the Danish standard-bearer) = R. Palmer: Hollybush (Burrhed's Fool) = Wathen: Hastings (father to Eustace) = J. Aikin: Earl Burrhed = Davies: Hubba (a Danish chieftain) = Caulfield: Lady Albina (wife to Burrhed) = Mrs. S. Kemble: Blanche (daughter to Gog—in love with Eustace) = Mrs. Gibbs: Bertha (wife to Gog) = Mrs. Harlowe:—acted 3 times—Alfred defeats the Danes—Sweno hides the Magic Banner—the Danes receive a powerful addition to their forces—Alfred seeks for shelter in Bertha's cottage—she places a large dough cake on the hearth, and tells Alfred to watch it—the cake is burnt—and Bertha rates Alfred for his neglect—Alfred assembles his scattered forces—Blanche, with the assistance of Hollybush, gets the Magic Banner from Sweno by a trick—Alfred visits the Danish Camp in the disguise of a minstrel—and afterwards gains a complete victory over the Danes — Eustace marries Blanche—this play in 3 acts was written by O'Keeffe—the 1st scene of the 3d act is pretty good, but on the whole this is a very poor piece—that part of it which concerns Gog and Lady Albina is contemptible—see C. G. Nov. 3 1827.

25. Mountaineers. Octavian = Elliston from Bath, 1st app.:—with My Grandmother. Vapour = Elliston.

July 5. Son in Law. Bowkitt = Bannister Jun.: Arionelli = Miss De Camp.

15. Surrender of Calais. Eustace de St. Pierre

=Palmer, 1st time :—with Devil to Pay. Jobson= Bannister Jun., 2d time : Nell=Mrs. S. Kemble.

23. Never acted, Don Pedro—the cast was probably—Pedro=Palmer : Nicolas Sassenigo (a barber-surgeon)=Bannister Jun. : Henrique=C. Kemble : Basco (a host)=Suett : Count de Valdesoto (uncle to Pedro and Henrique) = J. Aikin : Cattania (in love with Pedro—and, after the 1st act, disguised as his page) = Miss De Camp : Celestina (daughter to the Count)=Mrs. S. Kemble: Mariguita (a hostess) =Mrs. Hopkins : Benedicta (an old woman)=Mrs. Harlowe :—acted 4 times—Pedro, called the Devil, is captain of a band of robbers—his younger brother Henrique, who is a student of Salamanca, falls into the hands of the robbers—Pedro affects to treat Henrique with kindness—and soon after kills him, as he supposes—Pedro passes himself on the Count as Henrique—the Count is just returned from Mexico, and had not seen either of his nephews till Pedro presents himself as Henrique—Henrique recovers from his wounds by the assistance of Nicolas and Benedicta—he writes a letter to his brother, in which he recommends him to save himself by flight —he sends the letter to Segovia by Nicolas—Nicolas is arrested by the officers of the Inquisition on a false accusation—the letter is found on him—it has no direction—Pedro, as Henrique, says that he wrote the letter, and gave it to Nicolas, who had robbed him—Nicolas is condemned—Henrique follows Nicolas to Segovia—the principal Inquisitor learns from him the real state of the case—Nicolas is set at liberty—a guard of soldiers surrounds the Count's

house to prevent Pedro from making his escape—Pedro kills himself—Cattania throws herself on his body——this piece in 5 acts was written by Cumberland, and was printed in his posthumous works—it is a good play, and deserved better success—Don Pedro is one of those hardened villains, who are not often to be met with, but the character is not pushed beyond the bounds of nature.

25. Sylvester Daggerwood (taken from New Hay) was acted as an Interlude.

Aug. 8. Mrs. Gibbs' bt. Provoked Wife. Sir John Brute = Bannister Jun., 1st time: Heartfree = C. Kemble: Constant = Palmer Jun.: Razor = R. Palmer: Tailor = Suett: Lady Fanciful = Miss De Camp: Lady Brute = Mrs. S. Kemble: Belinda = Mrs. Gibbs:—with Follies of a Day. Almaviva = Palmer: Figaro = R. Palmer: Antonio = Bannister Jun., 1st time: Page = Mrs. Bland: Susan = Mrs. Gibbs, 1st time: Countess = Miss De Camp, 1st time.

11. Bannister Jun. played Hamlet, and Bowkitt, for his father's bt.

13. Busy Body. Marplot = Bannister Jun.: Sir George Airy = Palmer: Sir Francis Gripe = Suett, 1st time: Miranda = Miss De Camp, 1st time: Patch = Mrs. Gibbs, 1st time.

16. Provoked Wife.

18. Fawcett's bt. Henry 4th part 1st. Falstaff = Fawcett: Hotspur = C. Kemble, 1st time: King = J. Aikin: Prince (for that night only) = Bannister Jun.: Lady Percy = Miss Logan: Hostess = Mrs. Hopkins.

23. Mrs. S. Kemble's bt. Young Quaker, and Mogul Tale. Johnny Atkins = Bannister Jun., 1st time: Fanny = Mrs. S. Kemble.

29. Never acted there, Iron Chest. Sir Edward Mortimer = Elliston: Wilford = Bannister Jun.: Adam Winterton = Fawcett: Fitzharding = J. Aikin: Rawbold = Palmer: Samson = Suett: Armstrong = Bannister: Helen = Mrs. S. Kemble: Judith = Miss De Camp: Blanch = Mrs. Gibbs: Barbara = Mrs. Bland:—performers' names only in the bill.

30. Palmer's bt. School of Shakspeare, or Humours and Passions.

Act 1st. Cruelty. Merchant of Venice. Shylock = Palmer.

Act 2d. Vanity. Henry 4th part 1st. Falstaff = Palmer: Prince = Palmer Jun.: Francis (for that night only) = Bannister Jun.

Act 3d. Ambition. Henry 8th. Wolsey = Palmer, 1st time.

Act 4th. Rusticity. As you like it. Touchstone = Bannister Jun.

Act 5th. Tyranny. Richard the 3d = Palmer, 1st time.

Sep. 1. Johnstone's bt. Zorinski. Zorinski = C. Kemble, 2d time: Radzano = Palmer Jun.:—with Married Unmarried, or Widowed Wife. O'Blarney = Johnstone: Jack Item = Fawcett: Tom Tingle = Suett: Sam Surge = Wathen: Jack Junk = Burrows, 1st app.: Nancy = Lady, 1st app.

5. For bt. of Bannister Jun. Iron Chest—Sylvester Daggerwood—and Peep behind the Curtain. Glib = Bannister Jun.: Sir Toby Fuz = Wathen: Sir

Macaroni Vertu = R. Palmer: Wilson = C. Kemble: Lady Fuz = Mrs. Hopkins: Miss Fuz = Mrs. Gibbs: Orpheus = Davies: Old Shepherd = Fawcett: Rhodope = Mrs. Bland.

7. Elliston's bt. Romeo and Juliet. Romeo = Elliston, 1st time: Mercutio = Bannister Jun., 1st time: Friar Lawrence = J. Aikin: Paris = C. Kemble: Peter = Suett, 1st time: Juliet = Mrs. S. Kemble: Nurse = Mrs. Hopkins.

15. Iron Chest—13th time. *(Bills from Mr. Field.)*

BATH 1795–1796.

Oct. 3. Dramatist. Vapid = Betterton: Marianne = Miss Betterton, from Liverpool.

17. Life's Vagaries. Lord Arthur d'Aumerle = Dimond: Dickens = Blisset: George Burgess = Elliston.

Jan. 12. As you like it. Orlando = Dimond: Touchstone = Biggs: Rosalind = Miss Biggs, 1st app. this season:—with Romp. Watty = Biggs: Romp = Miss Biggs.

26. Deserted Daughter. Mordent = Murray:

Cheveril = Dimond: Grime = Blisset: Joanna = Miss Betterton.

Feb. 9. Othello (for that night only) = H. Siddons, his 1st app. there: Desdemona = Miss Betterton.

18. Mrs. Didier's bt. Word to the Wise. Capt. Dormer = Elliston: Miss Montagu = Miss Betterton: —£95.

20. Miss Betterton's bt. Wild Oats. Rover = Betterton: Sim = Elliston, 1st time: Lady Amaranth = Miss Betterton, 1st time: Jane = Miss Biggs: —£76.

23. Blisset's bt. Maid of the Mill. Lord Aimworth = Elliston: Sir Harry Sycamore = Blisset: Ralph = Biggs:—£140.

25. Elliston's bt. Child of Nature, with Bath Theatricals—altered from New Hay at the Old Market — Sylvester Daggerwood = Elliston: Fustian = Blisset: Apewell (with Imitations) = Taylor:—and Children in the Wood. Walter = Elliston, 1st time: —£124.

March 8. For bt. of Biggs. Battle of Hexham. Gregory Gubbins = Biggs: Adeline = Miss Betterton: Queen = Miss Biggs, 1st time: — with Farmer. Jemmy Jumps = Biggs: Rundy (for that night only) = Elliston: Betty Blackberry = Miss Biggs: —£116.

29. Miss Wallis from C. G. acted Amanthis and Roxalana—she afterwards acted Juliet—Lady Townly —Beatrice—Lady Eleanor Irwin and Violante.

May. 7. Cunningham from Dublin made his 1st app. in the Lyar.

19. Mrs. Murray's bt. Douglas. Old Norval =

Murray :—with Lethe. Lord Chalkstone = Blisset : Fine Gentleman = Betterton : Drunken Man = Elliston : Old Man = Biggs : Frenchman = Murray : Fine Lady = Miss Murray :—a Farewell Address by Murray—£64.

June 2. George Barnwell = Elliston, 1st time : Millwood = Miss Betterton, 1st time.

11. Young Quaker = Elliston : Clod = Biggs.

The Company went to Bristol June 13.

June 18. Elliston acted Sheva.

July 11. Elliston's bt. Mountaineers. Octavian = Elliston :—with Bristol Theatricals, and a Pantomime called the Siege of Quebec. General Wolfe = Elliston :—£146.

In the course of the season Elliston acted—Gingham—Harry Herbert — Ensign Dudley — Charles Surface—La Gloire—Sir George Airy—Col. Briton —Wellbred—Figaro—Marquis in Midnight Hour—Macheath — Vincentio — Jack Arable — Axalla — Cheerly in Apparition—Bellair in More ways than One——at Bristol—Nerestan—Florizel.

D. L. 1796–1797.

Sep. 20. Prize. Caroline = Miss De Camp :—after which, Child of Nature. Duke Murcia = Suett : Amanthis = Miss Mellon :—with High Life below Stairs. Lovel = C. Kemble : Duke's Servant = Palmer : Kitty = Miss Pope.

22. Jane Shore. Hastings = Palmer : Dumont = Wroughton : Gloster = J. Aikin : Jane Shore = Mrs. Siddons : Alicia = Mrs. Powell :—with Deserter. Skirmish = Bannister Jun. : Jenny = Miss De Camp.

24. Isabella. Child = Master Chatterley.

Oct. 3. Coriolanus. Menenius = R. Palmer :—with Virgin Unmasked, by Mrs. Bland.

11. Jew. Sheva = Dowton, his 1st app. there :—Cumberland in 1806 says—" Sheva served as a step-" ping-stone to the stage for an actor, who in my " judgment (and I am not afraid of being singular " in that opinion) stands among the highest of his " profession ; for if quick conception, true discrimi-" nation and the happy faculty of incarnating the " idea of his poet ; are properties essential in the " almost undefinable composition of a great and per-" fect actor, these and many more will be found in " Dowton—let those who have a claim upon his " services, call him to situations not unworthy of his " best exertions, and the stage will feel the value of " his talents."

13. Grecian Daughter. Evander = Kemble, 1st

time:—with Who's the Dupe? Doiley = Suett: Gradus = Bannister Jun.

15. Love for Love. Valentine = Kemble: Ben = Bannister Jun.: Foresight = Suett: Tattle = R. Palmer: Scandal = Barrymore: Sir Sampson Legend = King, 1st time: Jeremy = Wathen, 1st time: Angelica = Miss Farren: Mrs. Frail = Miss Pope: Miss Prue = Miss Mellon, 1st time: Mrs. Foresight = Mrs. Goodall.

17. Gamester. Beverley = Kemble: Stukely = Palmer: Lewson = Barrymore: Jarvis = Packer: Mrs. Beverley = Mrs. Siddons: Charlotte = Mrs. Powell:—with Bon Ton. Sir John Trotley (with the original Prologue) = King: Lord Minikin = R. Palmer: Col. Tivy = Barrymore: Davy = Suett: Miss Tittup = Miss Farren: Lady Minikin = Miss Pope.

18. Jew. Sir Stephen Bertram = Hull from C. G.

19. Not acted 10 years, Bold Stroke for a Wife. Col. Feignwell = Bannister Jun.: Obediah Prim = Hollingsworth: Periwinkle = Suett: Sir Philip Modelove = Wewitzer: Anne Lovely = Miss Mellon: Mrs. Prim = Miss Pope:—with Richard Cœur de Lion. Richard = Kelly: Matilda = Mrs. Crouch: Laurette = Miss De Camp.

20. Country Girl. Moody = King: Harcourt = Barrymore: Sparkish = Bannister Jun.: Belville = C. Kemble: Miss Peggy = Mrs. Jordan: Alithea = Mrs. Goodall.

22. Not acted 20 years, (probably never acted at D. L.) Edward and Eleanora. Edward = Kemble: Selim = Palmer: Theald = Caulfield: Gloster =

Whitfield : Eleanora = Mrs. Siddons : Daraxa = Mrs. Powell :—acted but once.

24. Hamlet = Kemble : Ghost = Wroughton : Polonius = Suett : Osrick = R. Palmer : 1st Gravedigger = King : Gertrude = Mrs. Powell : Ophelia = Mrs. Jordan :—with Devil to Pay. Jobson = Bannister Jun. : Nell = Mrs. Jordan.

25. Belle's Stratagem. Doricourt = Palmer : Hardy = Hollingsworth : Sir George Touchwood = Wroughton : Flutter = Bannister Jun. : Letitia Hardy = Mrs. Jordan : Mrs. Racket = Miss Pope : Lady Frances Touchwood = Miss Miller.

27. Beaux' Stratagem. Archer = Palmer : Scrub = Dowton, his 3d app. : Foigard = Denman, his 1st app. : Mrs. Sullen = Mrs. Goodall : Cherry = Miss De Camp.

28. Trip to Scarborough. Lord Foppington = R. Palmer, 1st time : Lory = Wathen.

Nov. 2. Douglas. Norval = Gentleman, his 1st app. on any stage : Stranger = J. Aikin : Glenalvon = Palmer : Matilda = Mrs. Siddons.

3. School for Scandal. Charles = Campbell, his 1st app. there.

5. Measure for Measure. Duke = Kemble : Lucio = Bannister Jun. : Angelo = Palmer : Claudio = Wroughton : Isabella = Mrs. Siddons :—with, never acted, Charity Boy—Bannister Jun.— Suett—Miss De Camp—Mrs. Bland—acted but once.

8. Rivals. Sir Anthony Absolute = King : Capt. Absolute = Palmer : Faulkland = Kemble : Acres = Bannister Jun. : Sir Lucius = R. Palmer, 1st time : Lydia Languish = Miss Mellon : Julia = Miss Farren : Mrs. Malaprop = Miss Pope, 1st time.

9. Richard 3d = Kemble: Henry 6th = Wroughton: Richmond = Palmer: Tressel = C. Kemble: Queen = Mrs. Siddons.

14. Mrs. Jordan acted Miss Prue.

15. Never acted, Conspiracy—Kemble—Palmer—Barrymore—C. Kemble—Mrs. Siddons, and Mrs. Powell—acted 2 or 3 times——this T. is attributed to Jephson—it is founded on the Clemency of Titus by Metastasio——*(Oulton)*—Kemble and Mrs. Siddons acted Sextus and Vitellia—*(Mrs. Crouch's Memoirs)*—Palmer acted Titus—*(Boaden)*—the Conspiracy seems not to have been printed, but Titus Vespasian, by Cleland, was printed in 1760—the plot of that Tragedy, or rather serious play, is professedly taken from Metastasio—Vitellia, the daughter of the Emperor Vitellius, wishes to have Titus murdered, she is, however, secretly in love with him—Sextus is so much in love with Vitellia that he joins the conspiracy against Titus, notwithstanding his esteem for him, and the friendship with which he has been treated by him—Titus proposes to marry Cornelia, the sister of Sextus—but finding that she is engaged to Annius, he next proposes to marry Vitellia—she is much delighted, and wishes to put a stop to the conspiracy—but before she can find Sextus, the Capitol is set on fire, and the conspiracy discovered—Sextus is condemned—Titus is very desirous to spare him—but Sextus will not reveal his motives for joining the conspiracy—Vitellia acknowledges her guilt to the Emperor—he pardons all the conspirators, and recommends Vitellia to marry Sextus——Metastasio has been very injudicious in the choice of his plot—Suetonius tells us that Titus

dismissed Berenice with great reluctance; and that he pardoned two Patricians, who had been condemned for aspiring to the empire—every thing else is fiction, and fiction awkwardly blended with history—the conduct of Sextus and Vitellia is unnatural—Titus' repeated offers of marriage are absurd.

18. First Love. David Mowbray = C. Kemble: Lady Ruby = Miss Farren:—with Apprentice, by Bannister Jun.

21. Hamlet. 1st Gravedigger = Dowton, 1st time.

22. Provoked Husband. Lord Townly = Kemble: Sir Francis Wronghead = Dowton, 1st time: Squire Richard = Suett: Count Basset = R. Palmer: Lady Townly = Miss Farren: Lady Grace = Mrs. Goodall: Miss Jenny = Mrs. Gibbs.

23. Fair Penitent. Sciolto = J. Aikin.

24. Confederacy. Brass = Bannister Jun.: Dick = Palmer: Moneytrap = Suett: Gripe = J. Aikin: Clarissa = Miss Farren: Flippanta = Miss Pope: Corinna = Mrs. Jordan: Araminta = Mrs. Goodall.

26. Mountaineers. Octavian = Palmer: Virolet = C. Kemble: Kilmallock = Denman.

28. Not acted 7 years, London Merchant, or George Barnwell. George Barnwell = C. Kemble: Thorowgood = J. Aikin: Trueman = Holland: Blunt = R. Palmer: Barnwell = Packer: Millwood = Mrs. Siddons: Maria = Miss Miller: Lucy = Miss Pope: being their 1st appearance in those characters—it was suggested to Mrs. Siddons, that it would be of service to C. Kemble to be brought forward in George Barnwell—Mrs. Siddons asked Miss Pope, seemingly by way of conversation, if she had ever played Lucy—Miss Pope said, that she had never

played the part, and never would—" but" added she, more in joke than earnest, " if you will play Millwood, " I will play Lucy"—when the part was sent to Miss Pope, she returned it to the Prompter with some mark of disapprobation for having had it sent to her —on finding that Mrs. Siddons was really to act Millwood, she no longer refused to act Lucy.

Dec. 6. Never acted, Force of Ridicule—Palmer —Barrymore—Suett—R. Palmer — C. Kemble— Bannister Jun.—Miss Farren—Miss De Camp— Miss Mellon—acted but once—it is mentioned in Holcroft's Memoirs as written by him.

9. Mourning Bride—as before.

15. Merchant of Venice. Shylock = Kemble: Anthonio = Wroughton: Launcelot = Suett: Portia = Mrs. Siddons.

20. Not acted 12 years, Conscious Lovers. Young Bevil = Kemble: Tom = Bannister Jun.: Myrtle = Wroughton: Sealand = J. Aikin: Cimberton = King: Daniel = Suett: Indiana = Miss Farren: Phillis = Miss Mellon :—with, 7th time, Shipwreck. Selwyn = Dignum: Harry Hawser = Bannister Jun.: Stave = Suett: Michael Goto = Dowton: Angelica = Miss Leak: Sally Shamrock = Mrs. Bland :—this musical piece was written by Arnold.

21. Distressed Mother. Orestes = Gentleman, 1st app.: Pyrrhus = Palmer: Hermione = Mrs. Siddons: Andromache = Mrs. Powell.

29. Know your own Mind. Millamour = Wroughton: Dashwould = Bannister Jun.: Lady Bell = Miss Farren: Mrs. Bromley = Miss Pope: Miss Neville = Miss Miller: Lady Jane = Mrs. Gibbs:—

with, 4th time, Robinson Crusoe. Robinson Crusoe = Palmer.

30. Romeo and Juliet. Romeo = Barrymore: Mercutio = Palmer: Paris = C. Kemble: Juliet = Miss Miller, 1st time.

Jan. 2. Mary Queen of Scots, as before.

6. Douglas. Norval = Kemble.

7. Never acted, Honey Moon—Kelly—Suett—Palmer—Bannister Jun.—Miss Pope—Miss De Camp—Mrs. Bland, &c.—an unsuccessful Comic Opera in 3 acts, attributed to Linley.

10. Wonder. Don Felix = Kemble: Lissardo = Bannister Jun.: Col. Briton = Wroughton: Gibby = Wathen: Don Pedro = Suett: Don Lopez = J. Aikin: Violante = Miss Farren: Isabella = Miss De Camp: Flora = Miss Pope: Inis = Miss Mellon.

12. Much ado. Benedick = Kemble: Leonato = J. Aikin: Dogberry = Suett: Verges = Dowton: Beatrice = Miss Farren.

14. Chapter of Accidents. Woodville = Palmer: Jacob = Bannister Jun.: Governour Harcourt = Suett: Grey = J. Aikin: Vane = R. Palmer: Cecilia = Miss Farren: Bridget = Miss De Camp.

17. Chances. Don John = Palmer: Antonio = Suett: 2d Constantia = Miss Farren.

20. Not acted 20 years, Theodosius. Varanes = Kemble: Theodosius = Barrymore: Marcian = Whitfield: Leontine = J. Aikin: Athanais = Mrs. Siddons: Pulcheria = Mrs. Powell.

27. All in the Wrong. Sir John Restless = King: Beverley = Palmer; Belinda = Miss Farren: Lady Restless = Miss Pope.

Feb. 2. Siege of Belgrade, and Follies of a Day.

Almaviva = Palmer: Page = Miss De Camp; Susan = Miss Farren.

3. Not acted 12 years, Tamerlane. Tamerlane = Palmer: Bajazet = Kemble: Moneses = Barrymore: Axalla = Campbell: Arpasia = Mrs. Siddons: Selima = Mrs. Powell.

4. Rule a Wife and have a Wife. Leon = Kemble: Michael Perez = Palmer: Cacafogo = Dowton: Estifania = Miss Farren: Margarita = Mrs. Powell: Old Woman = Mr. Suett: Maid = Mr. Grimaldi:—the silly appellation of the Copper Captain was laid aside—it had been in the bills for many years; but was not in use in the time of Downes—see vol. 1 p. 402.

7. Suspicious Husband. Ranger = Palmer: Strictland = Whitfield: Frankly = Wroughton: Jack Meggot = R. Palmer: Clarinda = Miss Farren: Jacintha = Miss De Camp: Mrs. Strictland = Mrs. Powell.

8. Tamerlane. Axalla = C. Kemble.

11. Friend in Need, 3d time—Kelly—Bannister Jun.—Suett—Mrs. Crouch—Miss De Camp—and Mrs. Bland:—this musical Entertainment is attributed to Hoare, and is not printed.

20. Macbeth = Palmer: Macduff = Wroughton: Lady Macbeth = Mrs. Siddons.

22. Not acted 4 years, Tempest. Prospero = Palmer: Ferdinand = C. Kemble: Caliban = Bannister: Stephano = Bannister Jun.: Trinculo = Suett: Hippolito = Mrs. Powell: Dorinda = Miss Farren: Miranda = Mrs. Crouch.

23. Heiress. Sir Clement Flint = King: Lady Emily = Miss Farren: Miss Alscrip = Miss Pope.

March 6. Not acted 9 years, Cymbeline. Posthumus = Kemble: Jachimo = Palmer: Belarius = J. Aikin: Guiderius = C. Kemble: Cloten = R. Palmer: Imogen = Lady, 1st app.

11. Grecian Daughter. Philotas = C. Kemble.

20. Othello = Kemble: Iago = Palmer: Cassio = Barrymore: Desdemona = Mrs. Siddons: Æmilia = Mrs. Powell.

30. Wonder. Lissardo = King: Violante = Miss Farren.

April 4. Miss Farren acted Susan in Follies of a Day.

6. Inconstant. Young Mirabel = Wroughton: Duretete = Palmer: Old Mirabel = J. Aikin: Bisarre = Miss Farren: Oriana = Mrs. Goodall.

8. School for Scandal. Sir Peter Teazle = King: Charles = Wroughton: Joseph = Palmer: Sir Oliver Surface = J. Aikin: Sir Benjamin Backbite = R. Palmer: Crabtree = Suett: Careless = C. Kemble: Moses = Wewitzer: Mrs. Candour = Miss Pope: Lady Sneerwell = Mrs. Goodall: Maria = Miss Miller: and Lady Teazle = Miss Farren:—this was her last time of appearing on the stage.

19. Never acted, The Will. Sir Solomon Cynic = King: Howard (in love with Albina) = Bannister Jun.: Mandeville (father to Albina) = Wroughton: Veritas = R. Palmer: Realize = Suett: Robert = Russell: Albina Mandeville (in love with Howard) = Mrs. Jordan: Mrs. Rigid (her governess) = Mrs. Booth: Cicely Copsley = Miss Mellon: Deborah = Miss Tidswell:—acted about 15 times—Mandeville, on his return from India, finds that his father had disinherited him, and had made a Will in favour of

his grandaughter—this had been effected by the artifices of Mrs. Rigid—Mrs. Rigid does her utmost to prejudice Albina against Mandeville and Howard—and to promote a marriage between Albina and Veritas—Veritas is to give Mrs. Rigid half of Albina's fortune—in the 5th act, Albina is convinced that Mrs. Rigid is a worthless woman—she tears her grandfather's Will, and by that mean restores her father to his inheritance—Howard marries Albina—this is a moderate C. by Reynolds—very superiour to the generality of his pieces.

28. Palmer's bt. Queen of Carthage—Palmer—Barrymore—Mrs. Siddons, &c.—with Spoil'd Child, and (for 1st time) My Night Gown and Slippers, as intended for representation at the Hay. by Colman Jun. Maid of the Moor = Mr. Suett: Newcastle Apothecary = Palmer: Lodgings to let for Single Gentlemen = Mr. Suett:—this little piece seems to have been taken from Colman's Broad Grins—the T. came out at D. L. March 28 1767—the author's son gave Palmer £100 for reviving it, and Mrs. Siddons £50 for a new dress.

May 1. For bt. of Mrs. Siddons. Never acted there, Fatal Curiosity. Old Wilmot = Kemble: Young Wilmot = Barrymore: Eustace = Trueman: Randal = C. Kemble: Agnes = Mrs. Siddons: Maria = Miss Leak: Charlotte = Mrs. Powell:—with Wedding Day—and Deuce is in him. Col. Tamper = Palmer: Prattle = Bannister Jun., 1st time: Major Belford = Whitfield: Emily = Mrs. Siddons: Bell = Miss Heard: Florival = Mrs. Goodall:—the whole to conclude with a short notice of *Farewells* by Mrs.

Siddons, including her own *Farewell* for the present season.

2. Dowton acted Sir Solomon Cynic.

8. For bt. of Bannister Jun. Never acted, Last of the Family—this C. was printed in the author's posthumous works, but without the names of the performers—the cast was probably—Squire Abel (son to Sir Adam) = Bannister Jun.: Sir John Manfred = Dowton: Sir Adam ap Origen = Wewitzer: (King's name was in the first bills) Peregrine = C. Kemble: Ned Flexible = Suett: Beau Tiffany = R. Palmer: Letitia Manfred (daughter to Sir John) = Mrs. Jordan: Lady Manfred = Miss Pope: Lucy = Miss Tidswell:—acted 5 times—Letitia Manfred is the Last of her Family—her father determines that when she marries, her husband should assume the name of Manfred—he takes Peregrine into his house, and employs him in compiling a history of the Manfred family—Letitia falls in love with Peregrine—he falls in love with her, but acts in an honourable manner—Lady Manfred discovers their attachment—Peregrine leaves Sir John's house—Letitia pretends to go mad—Tiffany pretends to be a physician—at the conclusion, Peregrine turns out to be the son of Sir John's younger brother—this discovery makes Sir John very desirous of having him for a son in law—this C. was written by Cumberland—it is on the whole a moderate play—there is not much plot, but the dialogue is well written.

12. Miss Pope's bt. As you like it. Touchstone = Bannister Jun.: Jaques = Palmer: Orlando = Barrymore: Adam = Packer: Rosalind = Mrs. Jor-

dan: Celia = Miss Mellon: Audrey = Miss Pope: —with Critic. Puff = Palmer: Sir Fretful Plagiary = Dowton, 1st time: Sneer = Barrymore: Dangle = R. Palmer: Mrs. Dangle = Miss Tidswell: Don Ferolo Whiskerandos = Bannister Jun.: Tilburina = Miss Pope.

17. Suett's bt. Twelfth Night. Malvolio = Bannister Jun., 1st time: Sir Andrew Aguecheek = Suett, 1st time: Sir Toby Belch = Palmer: Orsino = Barrymore: Clown = Dowton, 1st time: Viola = Mrs. Jordan: Olivia = Mrs. Crouch: Maria = Miss Mellon:—with Shipwreck, 19th time.

20. Theatrical Fund. Will, 14th time.

23. Miss Leak's bt. Trip to Scarborough, with Rosina. (William = Miss De Camp:)—and, never acted, the Hovel—Dowton—Bannister Jun.—Miss Leak, &c.—acted once and not printed.

24. King's bt. She wou'd and she wou'd not. Trappanti = Bannister Jun.: Don Manuel = King, 1st time: Don Philip = Barrymore: Octavio = C. Kemble: Soto = R. Palmer: Hypolita = Mrs. Jordan: — with (not acted for more than 20 years) Linco's Travels. Linco = King.

25. Mrs. Powell's bt. Hamlet. Hamlet (by particular desire, and positively for that night only) = Mrs. Powell: Polonius = Dowton: 1st Gravedigger = King: Gertrude = Miss Morris from C. G.: Ophelia = Mrs. Jordan.

27. For bt. of Bannister. Purse. Will Steady (for that night only) = Bannister Jun.:—after which, Country Girl. Moody = Swendall from Dublin:—with Sylvester Daggerwood—and Minor. Shift and

Smirk = Bannister Jun.: Sir George Wealthy = C. Kemble: Sir William Wealthy = Wewitzer: Mrs. Cole = Mr. Bannister.

29. Mrs. Jordan's bt. School for Scandal. Lady Teazle (for that night only, and 1st time) = Mrs. Jordan:—with Devil to Pay. Nell = Mrs. Jordan:—Miss Farren's leaving of the stage was an unfortunate circumstance for Mrs. Jordan, as it enabled her to throw herself into a line of acting for which she was by no means qualified.

30. Wheel of Fortune. Emily = Miss Mellon.

31. Fosbrook's bt. Will, with (3d time) Wandering Jew, or Love's Masquerade. Major Atall (in love with Lydia) = Bannister Jun.: Sir Solomon Swallow = Suett: Capt. Marall (in love with Camilla) = R. Palmer: Toby = Wathen: Lady Swallow = Miss Pope: Camilla (a romantick girl—in love with Marall) = Miss De Camp: Lydia (daughter to Sir Solomon—in love with Atall) = Miss Heard:—Sir Solomon determines to marry Lydia to the oldest lover he can get to venture on a marriage with her—Atall disguises himself as the Wandering Jew—Marall disguises himself as his secretary—at the conclusion Sir Solomon consents that Atall and Marall should marry Lydia and Camilla—this is a poor Farce by Franklin, who seems to have founded it on the old story of the Rambling Jew—Jortin, in his Ecclesiastical Remarks, (vol. 3 p. 372) says—"In 1228 "an Armenian archbishop came to England, and "with a grave face told our monks the story of the "*Rambling Jew*, who, having insulted Christ when "he stood before Pilate, was doomed by our Lord

"to live and to travel about till the day of judgment, "and was then in Armenia."

June 1. Miss De Camp's bt. She wou'd and she wou'd not. Flora = Miss De Camp: Viletta = Miss Pope.

6. Sedgwick's bt. Child of Nature. Duke Murcia = King: Valentia = Russel: Amanthis = Mrs. Jordan:—with (never acted there) Robin Hood. Robin Hood = Sedgwick: Little John = Bannister Jun.: Ruttekin = Wathen: Fitzherbert = Dowton: Edwin = Incledon from C. G.: Angelina = Miss De Camp: Clorinda = Miss Leak; Annette = Mrs. Bland.

7. Wathen's bt. Recruiting Officer. Plume = Wroughton: Brazen = Bannister Jun.: Kite = Palmer: Bullock = Wathen, 1st time: Thomas Appletree = Suett: Sylvia = Mrs. Jordan: Melinda = Miss Heard: Rose = Miss De Camp: Lucy = Miss Mellon:—with Poor Soldier. Patrick = Miss De Camp: Darby = Wathen: Kathleen = Mrs. Bland.

9. Mrs. Jordan acted Lady Teazle, 2d time.

12. Love makes a Man. Clodio = Palmer: Carlos = Barrymore: Don Lewis = King: Sancho = Suett: Louisa = Mrs. Powell.

13. Jew. Sheva = Bannister Jun.: Eliza = Ratcliffe = Mrs. Goodall.

14 and 15. Mrs. Goodall acted Clarinda (S. H.) and 2d Constantia.

16. (Last play) Heiress. Lady Emily = Mrs. Goodall.

Mrs. Siddons acted Jane Shore 2 times—Isabella in ditto 2—Volumnia 2—Lady Macbeth 5—Euphrasia 4 or 6—Mrs. Beverley 2 or 4—Eleanora 1—

Lady Randolph 2—Isabella (M. for M.) 3—Vitellia 2—Calista 1—Millwood 11—Zara 1—Hermione 1—Mary Queen of Scots 1—Athanais 5—Arpasia 7—Portia 1—Desdemona 1—Queen of Carthage 1—Agnes 1—Emily 1.

Mithridates. A new edition of this T. was printed in 1797 with the following cast. Mithridates = Palmer: Ziphares = Kemble: Pharnaces = Wroughton: Archilaus = J. Aikin: Pelopidas = Barrymore: Andravar = R. Palmer: Aquilius = C. Kemble: Semandra = Mrs. Siddons: Monima = Mrs. Powell:—the Editor says—"the printing of this T. was begun "in consequence of its late intended revival at D. L.; "which intention, it is hoped, is not entirely laid "aside"—— this play was rehearsed 2 or 3 times—Sheridan came to the theatre—asked what was going forward—turned some of the speeches into ridicule and made the performers laugh—this naturally disgusted the Manager, and Mithridates was laid aside—it had kept possession of the stage (more or less) for 60 years, but it was hardly worth reviving in 1797———Œdipus was also at one time rehearsed, but Mrs. Siddons objected to Jocasta.

Before the opening of the theatre for this season, Kemble had resigned the management, and Wroughton had succeeded him.

Miss Elizabeth Farren, soon after her retirement from the stage, was married to the Earl of Derby—she conducted herself with great propriety in her new situation.

Miss Farren was one of the most elegant actresses that ever graced a theatre—and the best representative of a Fine Lady—her person was tall and genteel,

but rather too thin—her face was expressive and beautiful—her voice powerful, tho' mellow and feminine — her pronunciation was perfectly articulate, and her manner of speaking most correct—she not only excelled in gay Comedy, but was likewise unequalled in parts of sentimental distress, such as Indiana, Cecilia, &c. (*Green Rooms* 1790.)

Miss Farren's characters.

Hay. 1777. Miss Hardcastle—Maria in Citizen —Rosetta in Love in a Village—Miss Tittup—*Rosara in Spanish Barber.

1778. *Nancy Lovel in Suicide—Lady Townly —Lady Fanciful.

D. L. 1778-1779. Charlotte Rusport — * Lady Sash in Camp—2d Constantia—Berinthia in Trip to Scarborough—Mrs. Knightly in Discovery—*in Jehu — Penelope in Gamesters—Nell—*in Double Deception—Clarinda in S. H.—Anne Lovely——at C. G. Belinda in All in the Wrong—Evelina in Caractacus.

Hay. 1779. Mrs. Sullen—*in Separate Maintenance.

D. L. 1779-1780. Angelica in Love for Love—Bella in Runaway — Hermione in W. T.—Lydia Languish — Belinda in Old Batchelor — Bisarre—Olivia in Twelfth Night—*Miss Loveless in Miniature Picture.

Hay. 1780. *Cecilia in Chapter of Accidents—Elvira in Spanish Fryar—Portia in M. of V.—Emma in Henry and Emma.

D. L. 1780-1781. Millamant—*Dorinda in Generous Impostor—*Sophia in Lord of the Manor—*Macaria in Royal Suppliants—Statira—Melinda in R. O.—Mrs. Lovemore—Juliet—Violante—Imoinda ——at C. G. Lady Betty Modish.

Hay. 1781. Amelia in English Merchant—Clarissa in Confederacy—Mrs. Ford.

D. L. 1781-1782. Emmeline in King Arthur—*Lady Harriet Trifle in Divorce—*Almeida in Fair Circassian—*Miss Harriet Temple in Variety—Rosetta in Foundling—Miss Griskin in Trip to Scotland.

1782-1783. Lady Teazle—Mrs. Harley in False Delicacy—Widow Belmour—Lady Sadlife—Miranda in B. B.—*Ophelia Wyndham in School for Vanity—Lady Rentless in Dissipation—Biddy Tipkin —Mary in City Madam—*in Imitation—probably Charlotte.

D. L. 1783-1784. Indiana—Estifania—*Louisa in Reparation—Leonora in Love in a Veil—Mrs. Oakly—Alcmena.

Hay. 1784. *In Election of the Managers—Fanny in Clandestine Marriage—*Lady Harriet in Two Connoisseurs.

D. L. 1784-1785. *Clarissa in Deception—Lady Plyant—*Lady Paragon in Natural Son—Mrs. Plotwell in Beau's Duel.

Hay. 1785. Helena in All's well—*Lady in I'll tell you what.

D. L. 1785-1786. *Lady Emily Gayville in Heiress—Young Lady Languish in Widow Bewitched—Lady Brute.

Hay. 1786. *Baroness in Disbanded Officer.

D. L. 1786-1787. *Donna Seraphina in School

for Greybeards—*Lady Morden in Seduction.

Hay. 1787. *Lady Rustic in Country Attorney —Beatrice—Susan in Follies of a Day.

D. L. 1787-1788. *Lady Charlotte Courtley in New Peerage—Mrs. Belville in School for Wives—Florinda in Tit for Tat.

Hay. 1788. *Eliza Moreton in Sword of Peace.

D. L. 1788-1789. *Countess in False Appearances.

1789-1790. Lady Bell in Know your own Mind —Dorinda in Tempest altered—Leonora in False Friend—Charlotte in Hypocrite—Julia in Rivals.

1790-1791. No new character.

D. L. C. at Hay. 1791-1792. *Miss Herbert in Fugitive.

1792-1793. *Constance Evelyn in False Colours.

D. L. 1794. *Eliza Ratcliffe in Jew.

1794-1795. Araminta in School for Lovers —*Emily Tempest in Wheel of Fortune —*Lady Bellair in Welch Heiress — *Lady Ruby in First Love.

1795-1796. *In Dependent—*Olivia in Man of Ten Thousand—Melantha in Celadon and Florimel.

1796-1797. *In Force of Ridicule.

* *Originally.*

C. G. 1796-1797.

Sep. 12. Hamlet, with Doldrum, 9th time.

14. Duenna. Don Jerome = Munden.

17. Love in a Village. Rosetta = Mrs. Addison from Dublin, her 1st app. :—with Prisoner at Large. Muns = Fawcett : Dowdle = Munden.

19. Romeo and Juliet, with Highland Reel.

21. Never acted there, Jew. Sheva (for that night only) = Elliston from Bath, his 1st app. : Charles Ratcliffe = Holman : Frederic Bertram = Middleton : Sir Stephen Bertram = Hull : Jabal = Knight : Eliza Ratcliffe = Miss Wallis : Mrs. Ratcliffe = Miss Morris : —with Farmer.

23. Annette and Lubin—after which, Dramatist. Vapid = Lewis : Neville = Middleton : Ennui = Fawcett : Lord Scratch = Munden : Floriville = Macready : Miss Courtney = Miss Chapman : Marianne = Mrs. Mountain : Lady Waitfort = Mrs. Gilbert, her 1st app. there.

26. Macbeth = Holman : Macduff = Pope : 1st Witch = Munden : Lady Macbeth = Mrs. Pope :—with Barataria.

30. Merchant of Venice. Shylock = Murray from Bath, his 1st app. : Portia = Mrs. Pope :—Murray was a good actor, but he came to London rather too late in life.

Oct. 5. School for Wives. (see Jan. 22 1794) Belville = Holman : Conolly = Waddy from Norwich,

his 1st app :—he was reckoned a good actor in the Norwich Company, but somehow or other he did nothing in London.

6. Never acted there, Mountaineers. Octavian = Hargrave from Dublin, his 1st app. : Sadi = Knight : Kilmallock = Johnstone : Virolet = Middleton : Bulcazin Muley = Macready : Lope Tocho = Quick : Roque = Davenport : Zorayda = Miss Wallis : Floranthe = Miss Mansel : Agnes = Mrs. Clendining.

10. King Lear = Pope : Edgar = Holman : Bastard = Middleton : Kent = Waddy : Gloster = Hull : Gentleman Usher = Farley : Cordelia = Miss Wallis : —with, 2d time, Wicklow Mountains, altered from Lad of the Hills.

13. Not acted 20 years, Mahomet. (acted April 4 1786 and Dec. 4 1786) Alcanor = Murray, his 3d app. : Zaphna = Hargrave, his 2d app. : Mahomet = Pope, 1st time : Palmira = Miss Allingham, her 1st app.

14. Road to Ruin. Sophia = Mrs. Lee.

17. Woodman, with Follies of a Day. Almaviva = Lewis : Figaro = Macready : Antonio = Munden : Susan = Mrs. Pope : Countess = Miss Chapman.

20. Henry 4th pt. 1st. King = Murray.

21. Castle of Andalusia. Catalina = Mrs. Lee.

26. Douglas = Elliston, 1st time, and by permission of the Bath Manager : Old Norval = Murray : Glenalvon = Hargrave : Lord Randolph = Middleton : Lady Randolph = Mrs. Pope.

27 Miss Allingham acted Juliet.

29. Never acted, Fortune's Fool. Ap-Hazard (Fortune's Fool) = Lewis : Sir Bamber Blackletter (a great admirer of Chaucer) = Quick : Sir Charles

Danvers (his nephew) = Middleton: Tom Seymour (a fresh-water sailor) = Fawcett: Orville (nephew to Miss Union) = Macready: Miss Union (a match-maker) = Mrs. Mattocks: Lady Danvers = Miss Wallis: Mrs. Seymour (her mother) = Miss Morris: —acted 19 times——Sir Charles and Lady Danvers are just returned from Gretna Green—Mrs. Seymour wanted her daughter to marry Orville, and is highly offended at her for running away with Sir Charles —Sir Bamber is so offended at his nephew for his marriage, that he had sent for his godson Ap-Hazard from Wales, with an intent to make him his heir—Orville attempts to carry off Lady Danvers from the Opera House—she is rescued by Ap-Hazard and Sir Bamber—Miss Union pretends to have a manuscript poem, written by Chaucer, and called Trickarinda—Sir Bamber means to marry her for the sake of getting possession of the poem—while he is reading Trickarinda with vast delight, Ap-Hazard enters—on comparing the Chaucerian manuscript with a letter which Ap-Hazard had received from Miss Union, it appears that they are both written in the same hand—and that Miss Union had forged Trickarinda —Sir Bamber tears the intended settlement—he promises to give Ap-Hazard an annuity—and to pay Sir Charles' debts—Mrs. Seymour is reconciled to her daughter—this C. was written by Reynolds—it is a very poor play.

Nov. 5. Richard the 3d. Richard = Holman: King Henry = Murray: Richmond = Pope: Queen = Mrs. Fawcett: Lady Anne = Miss Chapman:—with (1st time) Olympus in an Uproar, partly taken from the Golden Pippin. Jupiter = Munden: Paris

= Incledon : Mercury = Townsend : Momus = Simmons : Juno = Mrs. Addison : Venus = Mrs. Mountain : Pallas = Mrs. Clendining : Erinnys = Mr. Delpini, his 1st app. for 7 years :—O'Keeffe says that he undertook this alteration of the Golden Pippin by the desire of Harris—it was acted about 9 times—and is not printed.

7. Merry Wives. Dr. Caius = Quick : Mrs. Ford = Miss Chapman.

19. Never acted, Abroad and at Home. Sir Simon Flourish = Quick : Young Flourish (his son) = Fawcett : Old Testy = Munden : Young Testy (his son) = Knight : Capt. O'Neil = Johnstone : Harcourt (in love with Miss Hartley) = Incledon : Snare = Waddy : Dicky (a keeper in the King's Bench) = Simmons : Kitty (Miss Hartley's maid) = Mrs. Martyr : Lady Flourish (Sir Simon's second wife) = Mrs. Knight : Miss Hartley (in love with Harcourt) = Mrs. Second : —acted 29 times—Sir Simon and Old Testy are joint-guardians to Miss Hartley — each of them wishes his son to marry Miss Hartley—they agree that she should marry the one whom she may prefer —Sir Simon supposes that Young Flourish is making the tour of Europe—in reality he is in the King's Bench prison—Old Testy had brought up his son in Yorkshire—Young Flourish gets a Rule for the day, and visits his father—as he is obliged to be attended by a keeper, he dresses up Dicky as a Foreign Count —Sir Simon believes his son is just returned from abroad—Young Testy marries Kitty, supposing her to be Miss Hartley—he is arrested, and lodged in the King's Bench—Old Testy is very angry with his son, but at last he is reconciled, as Kitty has it in

her power to expose him—Sir Simon forgives Young Flourish—Harcourt marries Miss Hartley—this C. Op. in 3 acts was written by Holman—it has considerable merit, and is vastly superiour to the generality of such sort of pieces—Capt. O'Neil pays Harcourt's debts to get him out of prison, that he may send him a challenge—this circumstance might have been borrowed from Shirley's Example—the plan of passing off a jailor for a gentleman is taken from the Good-natured Man—Abroad and at Home was originally called the King's Bench, but that wiseacre, the Licenser, objected to the title.

21. Catharine and Petruchio. Petruchio = Lewis: Grumio = Munden: Catharine = Miss Wallis, 1st time.

24. Not acted 18 years, Philaster. Philaster = Elliston, 1st time: King = Murray: Pharamond = Middleton: Dion = Hull: Countryman = Knight: Bellario = Miss Allingham, her 4th app.: Arethusa = Miss Wallis: Megra = Miss Morris:—with Cymon. Cymon = Incledon: Linco = Fawcett: Dorus = Munden: Sylvia = Mrs. Mountain: Fatima = Mrs. Martyr:—Philaster was not acted again.

25. Not acted 20 years, Guardian. (acted April 11 1787) Heartly = Murray: Sir Charles Clackit = Munden: Young Clackit = Knight: Harriet = Miss Wallis: Lucy = Mrs. Gilbert.

Dec. 1. Mayor of Garratt. Major Sturgeon = Waddy: Jerry Sneak = Fawcett: Mrs. Sneak = Mrs. Gilbert.

10. Distressed Mother. Orestes = Holman: Pyrrhus = Pope: Hermione = Miss Allingham, 1st time: Andromache = Mrs. Pope.

12. Othello = Pope: Iago = Murray: Cassio = Macready; Brabantio = Hull: Roderigo = Knight: Desdemona = Mrs. Pope: Æmilia = Mrs. Fawcett.

19. Not acted 6 years, Zara. Lusignan = Murray: Osman = Hargrave: Nerestan = Middleton: Zara = Mrs. Pope.

21. Suspicious Husband. Ranger = Lewis: Strictland = Murray: Frankly = Holman: Clarinda = Mrs. Pope: Lucetta = Mrs. Mattocks.

22. Mysteries of the Castle. Julia = Miss Mansel.

26. London Merchant. George Barnwell = Holman: Thorowgood = Murray: Millwood = Miss Morris.

28. Merry Wives. Dr. Caius = Murray, 1st time: Mrs. Ford = Mrs. Pope.

31. Beaux Stratagem. Archer = Lewis: Scrub = Quick: Aimwell = Pope: Foigard = Waddy: Mrs. Sullen = Mrs. Pope: Cherry = Mrs. Martyr.

Jan. 4. Busy Body. Marplot = Lewis: Sir Francis Gripe = Quick: Sir George Airy = Holman: Miranda = Mrs. Pope: Patch = Mrs. Mattocks.

10. Never acted, Cure for the Heart-Ache. Young Rapid (in love with Jessy) = Lewis: Vortex (a nabob) = Quick: Old Rapid = Munden: Sir Hubert Stanley = Murray: Charles (his son—in love with Ellen) = Pope: Frank Oatland = Fawcett: Farmer Oatland (his father) = Waddy: Bronze (servant to Vortex) = Farley: Miss Vortex (daughter to the nabob) = Mrs. Mattocks: Ellen Vortex (his niece—in love with Charles) = Mrs. Pope: Jessy (daughter to Farmer Oatland—in love with Young Rapid) = Miss Wallis:—acted 43 times—Old Rapid was a tailor—

he had retired from business with a large fortune, honestly acquired—Vortex had induced Ellen to give up her claims on her father's property for £5000—the property had turned out to be worth £100,000—but Vortex' riches do not make him happy, as he is conscious that he has acquired them in a fraudulent manner—Young Rapid deserts Jessy, and agrees to marry Miss Vortex—Vortex puts into his hands the agreement by which Ellen had resigned her claims—while Vortex is talking, Young Rapid unconsciously bites and tears the paper to pieces—in the last scene, he tells Ellen that her uncle has no hold on her property—Vortex, on losing the riches which he had unjustly detained from Ellen, becomes more comfortable than he was—Young Rapid had felt ashamed of deserting Jessy—he reconciles himself to her, and marries her—Charles and Ellen are united——this C. was written by Morton—it met with success greatly beyond its deserts—Young Rapid and his father are good characters—the rest of the play is poor stuff.

26. Cure for the Heart-Ache. Mrs. Pope's name was in the bill for the last time—on 31st Miss Mansel acted her part.

Feb. 20. Provoked Husband. Lord Townly = Pope: Sir Francis Wronghead = Munden: Manly = Murray: Count Basset = Macready: Squire Richard = Knight: John Moody = Quick: Lady Townly = Miss Wallis: Lady Wronghead = Mrs. Davenport: Lady Grace = Miss Mansel: Miss Jenny = Mrs. Knight:—with (2d time) Bantry Bay——this musical trifle was written by G. N. Reynolds—it is founded on the attempt of the French to land at Bantry Bay,

and has nothing to recommend it but its loyalty—Reynolds printed his piece in 2 acts, but it was acted in one—the cast seems to have been—O'Laughlin = Johnstone: Justice = Murray: Lieut. Hamilton = Townsend: Nelly (wife to O'Laughlin) = Mrs. Clendining:—acted about 11 times.

27. Rivals. Capt. Absolute = Toms: Lydia = Mrs. Knight.

March 4. Never acted, Wives as they Were and Maids as they Are. Bronzely (a general lover) = Lewis: Sir William Dorrillon = Munden: Lord Priory (an old-fashioned nobleman) = Quick: Sir George Evelyn (in love with Miss Dorrillon) = Pope: Norberry = Waddy: Oliver = Fawcett: Miss Dorrillon = Miss Wallis: Lady Priory = Miss Chapman: Lady Mary Raffle = Mrs. Mattocks:—acted 24 times—Sir William Dorrillon, on his return from India, assumes the name of Mandred, that he may be able to judge of his daughter's conduct without her knowing that he is her father—he finds Miss Dorrillon attached to the vices and follies of a fashionable life—they have continual bickerings—Lady Mary, another modern Maid, is as dissipated as Miss Dorrillon—Miss Dorrillon is arrested and carried to prison—Sir William visits her in the prison—avows himself to be her father, and forgives her—she marries Sir George——there is an important underplot—Lady Priory dresses plainly—rises early—and submits cheerfully to her husband's will—Bronzely falls in love with her, and contrives to carry her off to his house—he intimates to her that she is in his power—she takes out her knitting and begins to work—Bronzely is struck with her composure, and ashamed

of his attempt—he restores her to her husband in safety——this is a pretty good C. by Mrs. Inchbald —Miss Dorrillon is not a pleasing character.

April 8. Lewis' bt. Double Gallant. (in 3 acts) Atall = Lewis: Sir Solomon Sadlife = Quick: Careless = Holman: Lady Sadlife = Miss Wallis: Lady Dainty = Mrs. Knight: Clarinda = Miss Chapman: Sylvia = Miss Mansel: Wishwell = Mrs. Mattocks:—with (not acted 12 years) Duke and no Duke. Trappolin (1st time and for that night only) = Lewis: Puritan = Simmons.

19. Quick's bt. Way to get Married, with (in one act) What d'ye call it? Timothy Peascod = Munden: Thomas Filbert = Knight: Kitty Carrot = Mrs. Martyr:—and Tom Thumb. King Arthur = Quick: Grizzle = Munden: Dollalolla = Mrs. Martyr.

25. Never acted, Italian Villagers, or the Bridegroom. Duke of Urbino = Murray: Octavio (a banished nobleman) = Hull: Lorenzo (his son) = Incledon: Valentine (a favourite of the Duke, in love with Isabel) = Fawcett: Saveall (a miser) = Quick: Jeremy Maythorn (suitor to his daughter) = Munden: Hilary (a pedlar) = Knight: Premiss (a lawyer) = Simmons: Isabel (daughter of Octavio) = Mrs. Mountain: Lucilla (daughter of Saveall) = Mrs. Clendining: Annetta (a country girl) = Mrs. Martyr:——this Comic Opera, in 3 acts, is attributed to Hoare—it was acted 6 times—songs only printed.

26. For bt. of Miss Wallis. Guardian — after which, No Song, No Supper. Robin = Fawcett, 1st time: Crop = Townsend, 1st time: Endless = Sim-

mons, 1st time: Margaretta = Signora Storache: Mrs. Crop = Mrs. Martyr: Louisa = Mrs. Clendining: — and Comedy of Errors. Adriana = Miss Wallis, 1st time: Luciana = Mrs. Mountain:—rest as before.

29. Holman's bt.—Holman having been favoured by the family of Dr. Hoadly, author of the Suspicious Husband, with a Manuscript Comedy in 5 acts, the production of that celebrated writer, he most respectfully informs the public that it will be presented under the title of the Tatlers—Quick—Holman—Pope—Munden—Murray—Middleton—Miss Chapman—Miss Mansel—Mrs. Davenport and Mrs. Mattocks——not repeated—nor printed.

May 2. Sailor's Prize (2d time)—Johnstone—Munden—Mrs. Martyr, &c.

4. Pope's bt. Not acted 10 years, Gamester. Beverley = Pope: Stukely = Murray, 1st time: Lewson = Middleton: Jarvis = Hull: Mrs. Beverley (for that night only) = Mrs. Siddons, from D. L.: Charlotte = Miss Chapman:—with Ghost. Farmer Harrow = Knight: Dolly = Mrs. Davenport: — and Hartford Bridge.

6. For bt. of Mrs. Mattocks. Fashionable Levities—(in 3 acts)—Ordeal = Murray, 1st time: Welford = Holman, 1st time: Sir Buzzard Savage = Quick: Capt. Douglas = Middleton, 1st time: Nicholas = Munden: Lady Flippant Savage = Mrs. Mattocks: — with Lock and Key — and Lovers' Quarrels. Leonora (for that night only, and 1st time) = Miss Wallis.

9. Johnstone's bt. Inkle and Yarico, with (1st time) Honest Thieves. Teague = Johnstone: Obe-

diah = Munden: Abel = Knight: Justice Day = Powel: Col. Careless = Macready: Capt. Manly = Middleton: Mrs. Day = Mrs. Davenport: Ruth = Mrs. Knight: Arabella = Miss Mansel:—acted with success—the Comedy of the Committee was so interwoven with the real history of the times in which it was written, that it is now become obsolete—Knight has reduced it to 2 acts, and adapted the incidents as well as he could to modern times—but the spirit of the original has in a considerable degree evaporated—Obediah in particular has lost much of his humour by being turned into the clerk of a common Justice of peace — the high crowned hat of Oliver's days is quite out of its place in a modern Farce.

11. Mrs. Martyr's bt. Surrender of Trinidad, or Safe moor'd at Last. William = Incledon: Venture = Munden: Jack Ratling = Fawcett: Gasper (the jailor) = Bowden: Lieut. O'Liffey = Johnstone: Susan = Mrs. Clendining: Cymbalo (a negro boy) = Mrs. Martyr:—this musical Spectacle is not printed.

16. Fawcett's bt. Not acted 7 years, Man of the World. Sir Pertinax Macsycophant = Fawcett, 1st time: Egerton = Holman: Sidney = Murray: Melville = Hull: Lord Lumbercourt = Thompson: Lady Rodolpha Lumbercourt = Mrs. Mattocks, 1st time: Betty Hint = Mrs. Martyr, 1st time: Constantia = Miss Mansel, 1st time:—with Peeping Tom. (by Colman's permission.) Peeping Tom = Fawcett: Crazy = Knight: Maud = Mrs. Martyr.

17. Munden's bt. Every one has his Fault. Sir Robert Ramble = Macready, 1st time: Lord Norland = Murray: Miss Wooburn = Miss Chapman:

Lady Eleanor Irwin = Miss Wallis :—(see Jan. 29 1793)—with Rival Soldiers, altered from Sprigs of Laurel, and 1st time—and Positive Man. Grog = Munden : Rupee = Fawcett, &c.—for Sprigs of Laurel see May 11 1793.

19. For bt. of Mr. and Mrs. Knight. Jew. Sheva = Elliston by permission :—with, 5th time, Honest Thieves, and, 2d time, Village Fete—Quick —Munden—Mrs. Martyr, &c.—not printed.

22. Wild's bt. School for Wives. Mrs. Belville = Miss Wallis, 1st time :—with Oscar and Malvina. Scotch Pedlar = Townsend.

23. Mrs. Mountain's bt. Inkle and Yarico. Yarico = Mrs. Powell, from D. L. 1st time :—with Diamond cut Diamond, or Venetian Revels—Knight —Incledon—Fawcett—Munden—Mrs. Mountain—Mrs. Clendining—and Mrs. Martyr——this Opera is attributed to Hook, and is not printed.

25. Wives as they Were, 24th time. Bronzely = Knight.

31. For bt. of Hull, and Macready. Cato. Cato = Pope, 1st time : Juba = Holman, 1st time : Syphax = Hull : Sempronius = Murray, 1st time : Portius = Middleton, 1st time : Marcus = Macready : Marcia = Miss Morris, 1st time : Lucia = Miss Mansel, 1st time : after which, Cambro-Britons, or Fishguard in an Uproar— Incledon —Munden — Fawcett — Mrs. Mountain—and Mrs. Mattocks—and Animal Magnetism. Doctor = Quick : La Fleur = Fawcett : Lisette = Mrs. Mattocks :—the musical Interlude is not printed

June 1. Brandon's bt. Mask'd Friend, 2d time. Melissa = Mrs. Mountain : Clara = Miss Mansel :—

rest as May 6 1796—with Raymond and Agnes, 22d time—this Ballet Pantomime was taken from the most interesting part of the novel of the Monk.

2. Richard 3d. Queen = Miss Morris, 1st time.

5. Road to Ruin. Goldfinch = Fawcett, 1st time: —with Waterman. Tom Tug = Incledon: Robin = Munden: Wilhelmina = Mrs. Mountain.

8. Travellers in Switzerland, and Two Strings to your Bow.

10. Middleton's bt. Belle's Stratagem. Doricourt = Middleton: Flutter = Fawcett: Sir George Touchwood = Murray, 1st time: Letitia Hardy = Mrs. Jordan, from D. L.

13. (Last play) For bt. of Haymes. Love for Love. Valentine = Holman: Tattle = Macready: Foresight = Quick: Scandal = Murray: Ben = Haymes: Sir Sampson Legend = Davenport: Jeremy = Farley: Angelica = Miss Chapman: Mrs. Frail = Mrs. Mattocks: Miss Prue = Mrs. Jordan, from D. L.:—with Devil to Pay. Jobson = Munden, 1st time: Nell = Mrs. Jordan.

14. Under the Patronage of the Prince of Wales, &c.—and for the bt. of the Widows and Orphans of the Sailors who were killed Feb. 14 1797, and for those who were wounded—Country Girl. Moody = Murray, 1st time: Harcourt = Barrymore, from D. L.: Sparkish = Knight: Country Girl = Mrs. Jordan, from D. L.: Alithea = Miss Chapman: Lucy = Mrs. Fawcett:—end of the play a favourite Epilogue will be spoken by Mrs. Abington, being her 1st app. on the stage these 8 years.

21. Under the patronage of her Majesty, and for

the bt. of the Bayswater Hospital. Duenna. Carlos = Braham, 1st time: Clara = Sig. Storache.

Mrs. Lee died in the course of the season—O'Keeffe says she had high spirits, but was consumptive—she was wife to Lee who wrote Caleb Quotem, and sister to Mrs. Mills who came out at C. G. in Oct. 1798—they were both of them promising actresses, and both of them died young.

Mrs. Elizabeth Pope died in March—the author of Theatrical Biography in 1772 says—"Miss "Younge has not been long on the stage, but her "talents have already made her conspicuous—her "person is happily suited to the dignity of Tragedy, "being perfectly well made—her address is agree-"able—she is much indebted to nature for a pliancy "of features that mark the passions she would pre-"sent with great expression."

Cooke in his Life of Macklin observes—Mrs. Pope on her 1st appearance exhibited such strong marks of theatrical genius, as evidently proclaimed she would not long be content with a second place – time justified her pretensions, as she was for many years as great an ornament to her profession, as she was respectable in the duties of private life.

Mrs. Pope's face was said to be agreeable in 1772, but latterly it became plain—her voice was very good, and her judgment not inferiour to that of any performer—Mrs. Siddons' appearance was very unfortunate for her, as Mrs. Yates and Mrs. Crawford must have retired in the course of some few years, and Mrs. Pope would have been for the rest of her life the best actress in Tragedy, if Mrs. Siddons had not appeared.

Mrs. Pope's characters.

D. L. 1768-1769. As Miss Younge—Imogen—Jane Shore—*Ovisa in Zingis—Perdita.

1769-1770. Juliet—Margaret in New way to Pay Old Debts — Almeria—Selima—Maria in London Merchant—Lady Anne—Alcmena—Angelica in Love for Love—Lady Dainty—Lady Easy—*Miss Dormer in Word to the Wise—Mrs. Clerimont—Leonora in Double Falsehood—Calista — Miranda in Tempest—Dame Kitely.

Dublin 1770-1771. *Lady Rodolpha in Trueborn Scotchman—Charlotte Rusport — Fatima in Cymon.

D. L. 1771-1772. Fidelia in Plain Dealer—Mrs. Lovemore—Lady Brute—Jacintha in S. H.—Viola —Monimia—Eunesia in Timoleon—Mrs. Conquest in Lady's last Stake—Zara in M. B.—1st Constantia — Dorcas Zeal in Fair Quaker — Arpasia — Rosalind.

1772-1773. Roxana—Mrs. Beverley—Miss Aubrey in Fashionable Lover — Mrs. Wilding in Gamesters—Desdemona—Emmeline in King Arthur—*Lady Margaret Sinclair in Duel—Cleopatra —Merope—Indiana—Lady Plyant—Mrs. Sullen—Bellario in Philaster—Lady Macbeth—*Emily in Maid of Kent—Cordelia—Violante.

1773-1774. Eltruda in Alfred—Alicia —*Mrs. Belville in School for Wives — Mrs. Marwood — *Constantia in Heroine of the Cave—Sophia in

Brothers—Margaret of Anjou in Earl of Warwick —Euphrasia.

1774-1775. Zara in ditto—Imoinda — *Matilda in ditto—Hermione in D. M.—Ismena in Timanthes—Sylvia in R. O.—Belvidera.

1775-1776. Mrs. Oakly—*Bella in Runaway—Lady Outside in Woman's a Riddle—Palmira in Mahomet.

1776-1777. Belinda in Old Batchelor—Lydia Languish—*Margaret in Margaret of Anjou—Lady Charlot in Funeral.

Liverpool 1777. Lady Townly.

D. L. 1777-1778. Portia in M. of V.—*in Roman Sacrifice—*Matilda in Battle of Hastings.

1778-1779. *Miss Boncour in Fathers—*Princess in Law of Lombardy—Countess of Salisbury —Mrs. Cadwallader—at C. G. Queen Catharine—*Emmelina in Fatal Falsehood.

C. G. 1779-1780. *Marcelia in Duke of Milan altered—Mrs. Ford — 2d Constantia — Beatrice — Widow Belmour—Estifania—*Letitia Hardy—Lady Sadlife.

1780-1781. Athanais—Lady Betty Modish—*in World as it goes—*Lady Rodolpha Lumbercourt in Man of the World.

1781-1782. *Clara in Duplicity—*Countess of Narbonne—*Lady Bell Bloomer in Which is the Man?—Lady Froth.

1782-1783. *Euphemia in Philodamus—Elwina in Percy—*Lady Davenant in Mysterious Husband —Elfrida.

1783-1784. *Sophia in Magic Picture—*Miss Archer in More Ways than One—Andromache.

1784-1785. *Susan in Follies of a Day—Eudocia in Siege of Damascus — *Glaphyra in Arab — *Lady Flippant Savage in Fashionable Levities.

1785-1786. Not engaged—she was now become Mrs. Pope—she acted Zenobia for her husband's bt.

1786-1787. Lady Fanciful—*Charlotte in He would be a Soldier — *Female Prisoner in Such Things are—Kitty in High Life—Hermione in W. T. —Clarinda in S. H.

1787-1788. Lady Randolph—Lady in Comus—*Lady Raymond in Ton.

1788-1789. Lady Emily in Heiress.

1789-1790. Queen in Richard the 3d—Marcella in ditto—Queen in Hamlet—*in Force of Fashion—*Eudora in ditto—Leonora in Lovers' Quarrels—Fatima in Cymon—Alicia in Arden of Feversham—Octavia in All for Love.

1790-1791. *Mrs. Dorville in German Hotel—Miranda in B. B.—Queen Elizabeth in Earl of Essex —*Seraphina in Lorenzo—Lady Amaranth in Wild Oats—*in National Prejudice.

1791-1792. *Alexina in Day in Turkey—Medea.

1792-1793. Albina (with the Odes) in Elfrida—*Cora in Columbus—*Lady Eleanor Irwin in Every one has his Fault—*Lady Henrietta in How to grow Rich.

1793-1794. *Ethelberta in Siege of Berwick—Charlotte Rusport—*Lady Fancourt in Love's Frailties—*Adeline in Fontainville Forest—*Matilda in Siege of Meaux—Almeyda in Don Sebastian.

1794-1795. *Mrs. Darnley in Rage—*Lady Horatia Horton in Town before You—Catharine in C. and P.—*Lady Torrendel in Life's Vagaries—

Bonduca—*Lady Ann Mordent in Deserted Daughter—Queen Margaret in Battle of Hexham.

1795-1796. Widow of Malabar—*Adela in Days of Yore—Lady Allworth in New Way to Pay Old Debts.

1796-1797. *Ellen Vortex in Cure for the Heart-Ache.

* *Originally.*

Miss Wallis left the stage at the close of this season—she had been a favourite at Bath both in Tragedy and Comedy—she had been well received at C. G.—and in all probability would have maintained her ground, if she had not married—when she returned to the stage as Mrs. Campbell, (see C. G. Feb. 20 1813) she failed totally in London, and partially at Bath.

Miss Wallis' characters—selection only.

C. G. 1788-1789. Sigismunda—Belvidera—Rosalind—Roxalana.

Bath 1789-1790. Letitia Hardy — Lady Emily Gayville—Maria in Citizen.

1790-1791. Violante—Widow Belmour—Lady Bab Lardoon—Portia in M. of V.—Monimia.

1791-1792. Lady Teazle—Lady Amaranth in Wild Oats—Lady Bell Bloomer in Which is the

Man—Lady Frances Touchwood—Mrs. Euston in I'll tell you what—Isabella in M. for M.—Horatia in Roman Father——at Bristol—Rutland—Jane Shore.

1792-1793. Miss Herbert in Fugitive—Miss Aubrey in F. L.—Miss Rusport—Lady Macbeth—Queen in Battle of Hexham—Elwina in Percy—Cora in Columbus—Lady Paragon in Natural Son—Leonora in Double Falsehood—Mrs. Ford——at Bristol—Princess in Law of Lombardy—Rosamond in Henry 2d—Constance in King John.

1793-1794. Mrs. Beverley—Rosetta in Foundling——at Bristol—Countess of Salisbury—Leonora in Revenge.

C. G. 1794-1795. Imogen—Lady Townly—Juliet—Amanthis in Child of Nature—Calista—Beatrice—Indiana—*Georgina in Town before You—Euphrasia—*Julia in Mysteries of the Castle—Cordelia—*Lady Surrey in England Preserved—Adelaide in Count of Narbonne—Mrs. Oakly—Susan in Follies of a Day—*Miss Russel in Bank Note—*Joanna in Deserted Daughter — Olivia in Bold Stroke for a Husband.

1795-1796. Cecilia in Chapter of Accidents—Julia in Rivals—Adeline in Battle of Hexham—Perdita in W. T.—*Julia in Way to get Married—Lady Eleanor Irwin—Rosolia in Zorinski—Clara in Masked Friend.

1796-1797. Eliza Ratcliffe in Jew—Zorayda in Mountaineers—Catharine in C. and P.—Arethusa in Philaster—Harriet in Guardian—*Miss Dorrillon in Wives as they were—Lady Sadlife—Adriana in Comedy of Errors—Leonora in Lovers' Quarrels—Mrs. Belville in School for Wives.

1813 Feb. 20. As Mrs. Campbell—Isabella in do.

Bath 1812-1813. Hermione in W. T.—Margaret of Anjou.

1813-1814. Emily in Deuce is in him—Lady Gentle in Lady's last Stake—Zaphira—Marchioness Lerida in Doubtful Son.

* *Originally.*

HAY. 1797.

June 12. Author. Mr. and Mrs. Cadwallader = Bannister and Mrs. Gibbs :—after which, Fawcett acted Johnny Atkins, and Peeping Tom.

13. Tit for Tat. Villamour = C. Kemble : Skipwell = R. Palmer : Florinda = Miss De Camp : Letty = Mrs. Gibbs :—with Agreeable Surprise. Lingo = Fawcett : Cowslip = Mrs. Gibbs, 1st time :—after which Katharine and Petruchio, by Palmer and Mrs. Gibbs.

19. Battle of Hexham. Gondibert = Palmer : Gregory Gubbins = Fawcett : — with Irishman in London.

20. She Stoops to Conquer. Hardcastle = Suett : Tony Lumpkin = Munden, 1st time : Young Marlow = Palmer : Miss Hardcastle = Mrs. Gibbs.

21. Inkle and Yarico. Yarico = Miss De Camp, 1st time:—with Two Strings to your Bow. Lazarillo = Munden.

22. Palmer acted the Mock Doctor.

26. Purse — after which, Spanish Barber, with (never acted) Irish Legacy—Johnstone—Fawcett—Suett—Wathen—Miss De Camp—Mrs. Bland:—this musical Farce was unsuccessful—it is attributed to Arnold, and is not printed.

July 3. Recruiting Officer. Plume = C. Kemble: Brazen = Palmer: Kite = R. Palmer: Balance = J. Aikin: Bullock = Fawcett: Recruits = Suett and Wathen: Sylvia = Miss De Camp: Rose = Mrs. Gibbs:—with Lock and Key.

5. Quarter of an Hour before Dinner — after which, Surrender of Calais. Eustace = Palmer: La Gloire = Fawcett.

6. Half an Hour after Supper — after which, Chapter of Accidents. Jacob = Fawcett, 1st time: Governour Harcourt = Munden, 1st time: Bridget = Mrs. Gibbs.

8. Zorinski. Zarno = Munden: Zorinski = C. Kemble.

10. Love makes a Man. Clodio = Palmer: Carlos = C. Kemble: Don Lewis = Munden: Sancho = R. Palmer: Angelina = Miss De Camp.

15. Never acted, Heir at Law. Dr. Pangloss = Fawcett: Daniel Dowlas, alias Lord Duberly = = Suett: Dick Dowlas (his son) = Palmer: Zekiel Homespun = Munden: Henry Moreland = C. Kemble: Stedfast = J. Aikin: Kenrick = Johnstone: Cecily Homespun = Mrs. Gibbs: Deborah Dowlas, alias Lady Duberly = Mrs. Davenport: Caroline

Dormer = Miss De Camp :—acted 28 times—Henry Moreland had been to Quebec on business—on his return home he was shipwrecked, and supposed to be dead—in the mean time his father, Lord Duberly, had died—the title and estate had gone to Daniel Dowlas as Heir at Law—Daniel Dowlas was a chandler at Gosport, and a very distant relation to the late Lord Duberly—Daniel Dowlas sends for his son from Derbyshire, and makes Dr. Pangloss his tutor—Henry Moreland arrives in London—and of course succeeds to his father's title and property—this C. in 5 acts was written by the younger Colman—on the whole it does him credit—Dr. Pangloss and the Dowlas family are very good characters—the rest of the D. P. have not much to recommend them.

27. Dead Alive. Motley = Fawcett: Sir Walter Weathercock = Suett: Miss Hebe Wintertop = Mrs. Davenport: Comfit = Miss De Camp.

Aug. 3. For bt. of Bannister. Battle of Hexham. Gregory Gubbins = Wathen: Queen = Miss De Camp: — with Honest Thieves. Teague = Johnstone: Obediah = Munden: Abel = Suett: Col. Careless = C. Kemble: Mrs. Day = Mrs. Davenport: Ruth = Mrs. Gibbs.

4. Flitch of Bacon. Tipple = Munden: Major Benbow = Suett.

5. Never acted there, High Life below Stairs. Kitty = Miss De Camp.

8. Munden's bt. Young Quaker. Clod = Munden: Dinah = Miss De Camp:—with a comic tale, called Benjamin Bolus, or the Newcastle Apothecary, by Munden:—and, not acted 10 years, Beggar on Horseback. Corney = Munden: Codger = Suett:

Mrs. Mummery = Mrs. Davenport: Nancy = Mrs. Gibbs.

9. Mountaineers. Octavian = Elliston: — with Cross Purposes. Grub = Munden.

10. Suett's bt. Bold Stroke for a Wife. Col. Feignwell = Palmer: Periwinkle (for that night only) = Munden: Obediah Prim (for that night only) = Suett: Anne Lovely = Mrs. Gibbs:—with Follies of a Day. Antonio = Suett: Page = Miss De Camp: Susan = Mrs. Gibbs.

14. For bt. of Mrs. Gibbs. Iron Chest. Wilford = C. Kemble:—after which, Sylvester Daggerwood, by Fawcett, 1st time, and for that night only:—with Duke and no Duke. Trappolin = Palmer.

15. Never acted, Italian Monk. Schedoni = Palmer: Vivaldi = C. Kemble: Spalatro (a villain—the agent of Schedoni) = R. Palmer: Paullo (servant to Vivaldi—in love with Fioresca) = Suett: Ansaldo = J. Aikin: Ellena de Rosalva = Miss De Camp: Fioresca (in love with Paullo) = Mrs. Bland: Olivia = Miss Heard: Marchioness (mother to Vivaldi) = Mrs. Harlowe:—acted 12 times—about 14 years before the play begins, the Count de Bruno had from jealousy killed his wife, as he supposed—he had turned Monk, and assumed the name of Schedoni——Vivaldi and Ellena are mutually in love—the Marchioness and Schedoni wish to prevent their union—Ellena is taken from her habitation, and placed in a nunnery—Vivaldi rescues her—as they are on the point of being married, some men disguised as the officers of the Inquisition carry them off—Vivaldi is confined in the prison of the Inquisition—Ellena is conveyed to a lonely fort—Schedoni gives Spalatro a

dagger—Spalatro goes off with an intention to murder Ellena—he relents—Schedoni takes the dagger with the same intention—he sees a picture on her breast which causes him to drop the dagger—he discovers that Ellena is his daughter—in the last scene, Schedoni is brought before the Inquisition—he confesses that he had stabbed his wife—Olivia turns out to be the wife of Schedoni, and all ends happily—this play in 3 acts is Mrs. Radcliffe's interesting Romance badly dramatized by Boaden—it is written partly in blank verse and partly in prose—it would have been better if the whole had been in prose.

22. Palmer's bt. Iron Chest. Sir Edward Mortimer = Elliston: Wilford = C. Kemble: Fitzharding = J. Aikin: Adam Winterton = Fawcett: Rawbold = Palmer: Samson = Suett: Orson = R. Palmer: Helen = Miss De Camp: Blanch = Mrs. Gibbs: Barbara = Mrs. Bland: Judith = Mrs. Harlowe:—Palmer recited Collins' Ode on the Passions—and Caulfield gave his Imitations.

24. Johnstone's bt. Surrender of Calais, with (never acted) Irish Tar, or Which is the Girl—Johnstone—Suett—Mrs. Davenport and Miss De Camp—this musical piece, in one act, was written by Oulton—not printed.

28. Merchant of Venice. Shylock = Elliston, 1st time: Anthonio = J. Aikin: Bassanio = C. Kemble: Portia = Miss De Camp, 1st time.

Sep. 1. Fawcett's bt. Heir at Law—with Sylvester Daggerwood, by Fawcett:—and Poor Soldier. Darby = Fawcett, 1st time.

4. Elliston's bt. Othello. Othello = Elliston, 1st time: Iago = Palmer: Cassio = C. Kemble: Desde-

mona = Miss De Camp, 1st time:—with No Song, No Supper. Robin = Fawcett.

7. London Hermit. Young Pranks = Fawcett: Tully = Johnstone: Whimmy = Suett: Toby Thatch = Wathen: Kitty Barleycorn = Mrs. Gibbs:—with Children in the Wood. Walter = Elliston: Sir Rowland = C. Kemble.

8. Jew. Sheva = Elliston: Frederick = C. Kemble.

13. Guardian. Heartly = Palmer: Sir Charles Clackit = Suett: Young Clackit = R. Palmer: Lucy = Mrs. Gibbs.

14. Village Lawyer. Scout = Fawcett, 2d time: Snarl = Suett: Sheepface = Wathen: Mrs. Scout = Mrs. Davenport.

18. Mrs. Jordan acted the Country Girl for the bt. of Lady Perrott.

(N. B. My bills begin with this season.)

BATH 1796–1797.

Oct. 1. Richard 3d = Harley, from C. G.:—with Rosina. Belville = Hill, 1st app.: Rosina = Mrs. Atkins, late Miss Warrell.

15. Merchant of Venice. Shylock = Harley.

Nov. 15. Way to get Married. Tangent = Di-

mond : Allspice = Blisset : Caustic = Harley : Dashall = Biggs : Miss Allspice = Miss Biggs : Julia Falkner = Miss Betterton.

Dec. 1 Not acted 20 years, Philaster. Philaster = Elliston : Bellario = Miss Betterton : Arethusa = Miss Biggs.

13, &c. Miss Wallis from C. G. acted Lady Townly —Indiana—Mrs. Oakly—Cecilia—Susan in Follies of a Day—Portia—Miss Rusport, and Roxalana.

Jan. Signora Storache acted 9 nights.

Feb. 9. Fortune's Fool. Ap Hazard = Elliston : Sir Bamber Blackletter = Blisset.

23. Zorinski. Zorinski = Dimond : Zarno = Elliston.

March 16. Elliston's bt. Macbeth. Macbeth = Elliston, 1st time : Lady Macbeth = Miss Betterton, 1st time :—with Sylvester Daggerwood.

April 8. For bt. of Miss Biggs. He would be a Soldier. Capt. Crevelt = Elliston : Sir Oliver Oldstock = Blisset : Col. Talbot = Harley : Caleb = Biggs : Charlotte = Miss Biggs.

29. Cure for the Heart-Ache. Old Rapid = Blisset : Young Rapid = Elliston : Vortex = Harley : Charles Stanley = Dimond : Frank Oatland = Biggs : Miss Vortex = Miss Biggs : Ellen = Miss Betterton.

June 8. Othello. Othello = Elliston, 1st time : Iago = Harley : Æmilia = Miss Biggs.

July 8. (Last night) Beggar's Opera. Macheath = Elliston : Lucy = Miss Biggs :—with Valentine and Orson. Valentine = Elliston.

The Company went to Bristol June 12.

July 17. Harley's bt. Richard 3d. Richard 3d = Elliston : (1st time, and positively for that night only)

Richmond (for that night only) = Harley: Queen = Miss Betterton, 1st time.

Elliston acted in the course of the season Frederick Mowbray—Young Bevil—Juan in Doctor and Apothecary—Luckless in Way to get Un-married—Tag—Dick in Apprentice—Leeson in School for Wives—Harry Hawser in Shipwreck——at Bristol—Aircourt—Comus.

D. L. 1797-1798.

Sep. 19. School for Scandal. Lady Teazle = Mrs. Jordan.

21. Will. Sir Solomon Cynic = King: Mrs. Rigid = Mrs. Walcot, from Edinburgh, her 1st app.

28. She wou'd and She wou'd not, with Humourist. Dabble = Bannister Jun.: Sir Anthony Halfwit = Suett: Mrs. Matadore = Mrs. Walcot.

Oct 5. Hamlet. Hamlet = Kemble: Polonius = Suett: 1st Gravedigger = King:—with Devil to Pay.

7. As you like it. Touchstone = King: Jaques = Palmer:—with, never acted, Chimney Corner. Hilario = Bannister Jun.: Darcy = Miss De Camp: Governor = Suett: Gregory = Wewitzer: Louisa = Miss Leak: Annette = Mrs. Bland:—Scene Fran-

conia——this Comic Opera in 2 acts is attributed to Walsh Porter——the songs only are printed.

12. Mrs. Jordan acted Estifania, 1st time.

14. Heiress. Lady Emily = Miss Humphries, her 1st app.

21. Never acted, Cheap Living. Sponge = Bannister Jun.: Sir Edward Bloomly = Mrs. Jordan: Scatter = Palmer: Young Woodland = C. Kemble: Old Woodland = Suett: Farmer Cole = Dowton: Elinor (sister to Sir Edward Bloomly) = Miss De Camp: Mrs. Scatter = Miss Pope: Stella (ward to Scatter) = Miss Stuart:—with Irish Widow. Whittle = Dowton: Kecksey = Suett: Widow Brady = Miss Biggs from Bath, her 2d app.

Cheap Living was acted 7 times—Young Woodland had rescued Elinor Bloomly from some robbers in a forest near Marseilles—he had afterwards seduced her under a promise of marriage—she had returned to England—in her hurry to escape from Young Woodland, she had left her father's picture behind her—Young Woodland had brought it home with him, in the hope of discovering Elinor's family, or place of residence—he only knows her by the name of Campbell, which she had assumed—Mr. and Mrs. Scatter had led a fashionable life—they have no money, and are living at Old Woodland's—they affect to hate London — Old Woodland is offended at his son, and intends to leave his fortune to Mrs. Scatter, who is his niece—he finds Scatter drunk, and Mrs. Scatter gaming with Sir Edward—he acknowledges that he has been a dupe to them—and is reconciled to his son—in the mean time Sir Edward sees his father's picture hung up at Old

Woodland's—he takes it down, and makes Sponge carry it off—Elinor is taken into custody on suspicion of having stolen the picture—at the conclusion Young Woodland marries Elinor——this C. was written by Reynolds—the whole business of the picture is improbable—Sponge is a good character—Sir Edward Bloomly is quite out of nature—he is mentioned by his servant as not being quite sixteen—he speaks of himself as having been a man 5 years—and says that marriage is too young a trick for a man of his experience——the School for Ingratitude was printed in 1797 or 1798—the author begins with saying—"Thou shalt not steal"—he then adds, that the play was presented to a manager of D. L. in March 1797—that it was curtailed by his direction, and returned to him in May—and that it was sent back to himself after Cheap Living had been produced at D. L.—he then fills 8 pages in attempting to point out the coincidences between his play and Cheap Living——the resemblance between Quickscent and Sponge, from whatever cause it may arise, is very strong—each of them is a dinner-hunter—a character at that time new to the stage—the coincidences in other points are fanciful, or such as might easily occur without plagiarism——Reynolds published his Life in 1826—when he mentions Cheap Living, he does not attempt to refute the charge of plagiarism, which had been made against him as to the character of Sponge.

26. Old Maid. Clerimont = C. Kemble: Capt. Cape = King: Miss Harlow = Mrs. Sparks, from Edinburgh, her 1st app.

27. Under the patronage of the Prince of Wales, &c.——For the bt. of the wounded seamen and the widows and orphans of those who fell in the glorious action under Lord Duncan—Will. Veritas = Wathen.

30. Isabella. Biron = Kemble: Villeroy = Palmer: Carlos = C. Kemble: Isabella = Mrs. Siddons: Nurse = Mrs. Walcot:—with Wandering Jew

Nov. 2. Wonder. Violante = Miss Biggs, her 3d app.

4. Tamerlane. Moneses = Wroughton.

7. Macbeth, and Adopted Child.

9. London Merchant. Millwood (for that night only) = Mrs. Siddons:—with, never acted, Trip to the Nore. Ben Bowsprit = Bannister Jun.: Cockney = Suett: Mrs. Cockney = Mrs. Walcot: Mary = Mrs. Bland:—acted about 13 times—a temporary piece in one act to celebrate Lord Duncan's victory —Franklin says he wrote it in less than a day, and acknowledges that it cannot stand literary animadversion.

10. Belle's Stratagem. Letitia Hardy = Miss Goddard, her 1st app. there:—with My Grandmother. Vapour = C. Kemble.

13. Hamlet. 1st Gravedigger = Dowton.

17. Measure for Measure.

18. All in the Wrong. Sir John Restless = King: Beverley = Palmer: Belinda = Mrs. Goodall: Lady Restless = Mrs. Sparks.

20. Siege of Belgrade, with Bon Ton. Miss Tittup = Miss Humphries.

21. Grecian Daughter, and Sultan. Roxalana = Mrs. Jordan.

23. Othello, with Citizen. Old Philpot = Suett: Young Philpot = Bannister Jun.: Maria = Mrs. Jordan, 1st time.

24. Rivals. Sir Lucius = Russel: Lydia Languish = Mrs. Jordan: Julia = Mrs. Siddons, 1st time:—with Comus, by Palmer.

25. Henry 4th pt. 1st. Falstaff = Gentleman, 1st app.: Hotspur = Kemble: King = Wroughton: Prince of Wales = C. Kemble: Francis = Suett: 1st Carrier = Dowton: Lady Percy = Mrs. Powell: Mrs. Quickly = Mrs. Walcot:—with Richard Cœur de Lion.

28. Love for Love. Tattle = Russel: Angelica = Miss Humphries:—and, 3d time (with alterations) Fast Asleep — Bannister Jun.—Suett—Dowton—Miss Mellon and Mrs. Bland:—this Farce is attributed to Birch and is not printed—it is said to be founded on a Farce called the Narcotic which was printed in 1792—the Narcotic is borrowed from Boccace Day 4 Novel 10.

Dec. 2. Merchant of Venice. Portia = Mrs. Siddons.

5. Wonder. Gibby = Sparks, his 1st app.

8. Countess of Salisbury, revived. Alwin = Kemble: Raymond = Barrymore: Grey = Caulfield: Morton = C. Kemble: Lord William = Master Chatterley: Countess = Mrs. Siddons.

9. Tempest. Prospero = Palmer: Caliban = Bannister: Ferdinand = C. Kemble: Stephano = Bannister Jun.: Trinculo = Suett: Ariel = Miss De Camp: Hippolito = Mrs. Goodall: Miranda = Mrs. Crouch: Dorinda = Miss Miller:—with Who's the

Dupe? Gradus = Bannister Jun.: Doiley = Suett: Charlotte = Miss Mellon.

13. Archer, from Edinburgh, made his 1st app. in Shylock.

14. Never acted, Castle Spectre. Earl Osmond (the younger brother of Reginald) = Barrymore: Father Philip = Palmer: Earl Percy = Kemble: Hassan (a black slave) = Dowton: Earl Reginald = Wroughton: Motley (Osmond's Fool) = Bannister Jun.: Kenrick (Osmond's confederate) = J. Aikin: Saib = Trueman: Angela (the daughter of Reginald and Evelina) = Mrs. Jordan: Alice (an old woman) = Mrs. Walcot: Evelina (the Castle Spectre) = Mrs. Powell:—acted 47 times——Osmond had wounded Reginald, and killed Evelina—he supposed his brother to be dead—but Reginald had recovered from his wounds, and had been confined in a dungeon by Kenrick for 16 years—at the opening of the play, Osmond wishes to marry Angela—she is in love with Percy—and Percy with her—at the end of the 4th act, Evelina's Ghost appears—she seems to invoke a blessing on Angela—in the 5th act, Father Philip and Angela are endeavouring to make their escape from the castle—they come into the dungeon in which Reginald is confined—Osmond follows them—he lifts his arm to stab Reginald—Evelina's Ghost throws herself between them — Angela plunges a dagger into Osmond's bosom—the Ghost vanishes—Percy, &c. enter——this play was written by Lewis, the author of the Monk—Osmond, Father Philip and Alice are very good characters—but the great run which this piece had, is a striking proof that

success is a very uncertain criterion of merit—the plot is rendered contemptible by the introduction of the Ghost.

The Editor of the B. D. says—" about the end " of the season, Sheridan and Lewis had some dis- " pute in the green-room; when the latter offered, " in confirmation of his arguments, to bet Sheridan " all the money which the Castle Spectre had brought, " that he was right—no, said Sheridan, I cannot " afford to bet so much; but I'll tell you what I'll " do—I'll bet you *all it is worth !*"

Cooke the actor said—" I hope it will not be here- " after believed, that the Castle Spectre could attract " crowded houses, when the most sublime produc- " tions of the immortal Shakspeare would be played " to empty benches."

Lewis made Father Philip say—" now my late " patroness, the Baroness O'Drench—Ah to hear " the catalogue of her crimes was quite a pleasure, " for she always confessed them over a sir-loin of " beef, and instead of telling a bead, swallowed a " bumper"—how any person not destitute of sense could write such stuff, is wonderful—but where a Friar was concerned, Lewis' mind was strangely warped.

The introduction of the black slaves seems to be an anachronism—but this has been denied.

One of the first persons who called the attention of the public to the slave trade, was Dr. Peckard, who, when Vice Chancellor, made that the subject of a prize essay to be written for by the members of the University of Cambridge—some wag, after

enumerating the miseries which the slaves underwent, concluded with saying

" But G—d almighty to complete their fate,
" Chose Peter Peckard for their advocate."

these lines have a happy epigrammatic turn, but in point of fact they are most unjust.

19. Bold Stroke for a Wife. Obediah Prim = J. Aikin.

Jan. 10. Mayor of Garratt. Major Sturgeon = Bannister: Jerry Sneak = Bannister Jun.: Mrs. Sneak = Mrs. Sparks.

23. Trip to Scarborough. Sir Tunbelly Clumsey = J. Aikin: Berinthia = Miss Mellon: Amanda = Mrs. Goodall: Nurse = Mrs. Walcot: — with 6th time, Blue Beard. Abomelique = Palmer: Shacabac = Bannister Jun.: Ibrahim = Dowton: Selim = Kelly: Fatima = Mrs. Crouch: Irene = Miss De Camp: Beda = Mrs. Bland:—Colman, in an Advertisement prefixed to the first edition (which was very improperly omitted in the edition of 1811) says—" I am far from endeavouring to vitiate the taste of " the town, and over-run the stage with Romance " and Legends—but English *Children, both old and* " *young*, are disappointed without a Pantomime at " Christmas — and a Pantomime not being forth-" coming at D. L., I was prevailed on to make out " the following trifle for that season, to supply the " place of Harlequinade"—as a substitute for a Pantomime this piece has great merit—it was very successful.

25. Knave or Not? Monrose = Palmer: Jonas

(son to Sir Job by Lady Ferment — in love with Susan) = Bannister Jun. : Sir Guy Taunton (a worthy man) = Wroughton : Sir Job Ferment = Suett : Oliver (his son by a former wife—in love with Aurelia) = Barrymore : Mr. Taunton (brother to Sir Guy) = Wewitzer : Quake (an attorney) = Hollingsworth : Susan (sister to Monrose—an honest girl without education) = Mrs. Jordan : Aurelia (in love with Oliver) = Miss De Camp : Lady Ferment = Miss Pope : Mrs. Clack = Mrs. Walcot :—acted 6 times——Admiral Roland had made Sir Job Ferment and Mr. Taunton his executors—his daughter Aurelia was at the time of his death an infant—they had cheated her out of the whole of her property—at the opening of the play she is companion to Lady Ferment—Monrose is a clever fellow, whose good and bad qualities are so mixed, that it is not easy to say whether he is a Knave or Not—he is tutor to Jonas, and pretends to be a Count—he is in love with Aurelia—he discovers that Sir Job and Mr. Taunton have cheated her out of her fortune—and in the last scene convicts them of their roguery—Oliver and Jonas marry Aurelia and Susan—Aurelia promises to be a friend to Monrose——this C. was written by Holcroft—it is a pretty good play—it certainly deserved a better fate—strong prejudices were entertained by many persons against Holcroft, for his real, or supposed political opinions— this circumstance was very detrimental to his plays.

Feb. 3. Jew. Eliza Ratcliffe = Miss Biggs, 1st time.

8. Hamlet. Polonius = Dowton : 1st Gravedigger = Wewitzer.

9. As you like it. Touchstone = Palmer: Jaques = Wroughton.

13. Twelfth Night. Malvolio = Dowton: Clown = Russel:—see May 17 1797.

16. Wheel of Fortune. Governour Tempest = Dowton.

17. Country Girl. Moody = Wroughton: Miss Peggy = Lady, 1st app.

19. Follies of a Day. Susan = Miss Mellon.

20. Confederacy. Clarissa = Mrs. Goodall: Mrs. Amlet = Mrs. Walcot.

22. Mrs. Jordan acted Letitia Hardy.

March 8. First Love. Sir Miles Mowbray = Wewitzer.

17. Jane Shore. Hastings = Kemble.

24. Never acted, Stranger. Stranger = Kemble: Baron Steinfort = Palmer: Francis = R. Palmer: Peter = Suett: Tobias = J. Aikin: Solomon = Wewitzer: Count Wintersen = Barrymore: Mrs. Haller = Mrs. Siddons: Countess Wintersen = Mrs. Goodall: Charlotte = Miss Stuart:—acted 26 times—the character of the Stranger is striking; but there are a sad number of scenes, which do not forward the plot, and which are not in the least interesting in themselves—this play was translated from Kotzebue by Thompson.

April 23. For bt. of Mrs. Siddons. Stranger, with Epilogue to Semiramis by Mrs. Siddons, and Devil to Pay.

27. Palmer's bt. Gamester, with Sylvester Daggerwood, and Blue Beard, 48th time.

30. Mrs. Jordan's bt. Count of Narbonne. Raymond = Kemble: Austin = Barrymore: Theodore =

C. Kemble: Hortensia = Mrs. Siddons: Adelaide = Mrs. Jordan:—with Wedding Day.

May 7. For bt. of Bannister Jun. Never acted, Hannah Hewit, or the Female Crusoe. Walmsley = Bannister Jun.: Buntline = Suett: Hannah Hewit = Miss De Camp:—after which, Inconstant (in 3 acts)—Young Mirabel = Wroughton: Duretete = Bannister Jun., 1st time: Old Mirabel = J. Aikin: Bisarre = Mrs. Jordan, 1st time: Oriana = Mrs. Goodall:—with Son in Law. Cranky = Suett: Bowkitt = Bannister Jun.: Arionelli = Miss De Camp: Vinegar = J. Aikin: Bouquet = Dignum: Idle = R. Palmer: Orator Mum = Wewitzer: Cecilia = Miss Leak:——Hannah Hewit was written by C. Dibdin—not printed.

9. Kelly's bt. Country Girl. Moody = King: Miss Peggy = Mrs. Jordan.

11. Miss Pope's bt. Know your own Mind. Lady Bell = Mrs. Jordan, 2d time:—with Don Juan. Don Juan = Palmer: Scaramouch = Grimaldi, 1st time.

18. Smith returned to the stage for one night to play Charles Surface for King's bt.

19. Never acted, She's Eloped. Palmer — Bannister Jun.—Wroughton—Dowton—J. Aikin—Suett —Mrs. Jordan—Miss Pope — Mrs. Powell—Miss Mellon——damned and not printed——O'Keeffe says—" this C. as I originally wrote it, and the C. " as altered by me and acted, were nearly distinct " pieces — I was forced to cut out, mangle, and " change whole characters and incidents — John " Bannister, who did Plodden, remarked to me; " ' this was a very good part when I first got it, but

"now I can make nothing of it'—Mrs. Jordan did "my heroine Arabel; Miss Pope, Miss Highbury; "Miss Mellon, Grace; John Palmer, Sir Charles "Hyacinth, &c.—the title was not good; I never "liked it; I had given it some other, I forget what."

21. Mrs. Powell's bt. Castle Spectre. Percy = C. Kemble:—at the end of the play (for the 1st time, and positively for that night only) a Pantomime Interlude—founded on a recent fortunate event—called the Escape. Palmer, &c.—he is said to have personated Sir Sidney Smith. *(B. D.)*

Mrs. Powell played the Spectre from the first—her name was in the bill for this evening, for the 1st and only time.

23. Flitch of Bacon. Tipple = Bannister Jun.

24. Miss Leak's bt. Much ado about Nothing. Benedick = Kemble: Leonato = J. Aikin: Dogberry = Suett: Verges = Dowton: Beatrice = Mrs. Jordan, 1st time: Hero = Miss Leak, 1st time:—with Critic. Puff = King: Sneer = Palmer: Sir Fretful = Dowton: Dangle = R. Palmer: Don Ferolo = Bannister Jun.: Tilburina = Miss Pope.

30. Miss De Camp's bt. Italian Monk. Marchioness = Mrs. Powell, 1st time: Olivia = Mrs. Sparks, 1st time: (rest as at Hay. Aug. 15 1797) —after which, Follies of a Day. Susan = Mrs. Jordan, 1st time: Countess = Miss Biggs, 1st time: —with Blue Beard.

June 2. Wonder. Don Felix = C. Kemble, 1st time.

5. For bt. of Bannister. Tempest. Ariel = Mrs. Bland: Dorinda = Mrs. Jordan, 1st time:—with Sylvester Daggerwood—and a Sequel written by O'Keeffe called the Eleventh of June, or the Dagger-

woods at Dunstable — Bannister Jun., &c. — not printed—acted 3 times.

6. For bt. of R. Palmer, Russell, and Dowton. Never acted, Ugly Club—after which, Castle Spectre, with (for 1st time) A Nosegay of Weeds, or Old Servants in New Places—written by O'Keeffe—Sadboy = Palmer: Signor Arionelli = Miss De Camp: Motley = Hollingsworth: Tully = R. Palmer: Lingo = Dowton: Ephraim Smooth = Wewitzer: Nipperkin = Wathen: Jemmy Jumps = Russell: Bowkitt = Bannister Jun.: Mrs. Casey = Mrs. Sparks: Betty Blackberry = Miss Mellon: Cowslip = Mrs. Bland: —not printed.

Ugly Club is a Dramatic Caricature by Spencer—professedly founded on the 17th number of the Spectator—Tonnage = Palmer: Diaphanous = Russell: Shin (guardian to Mary) = Dowton: Spondee (in love with Mary) = Holland: Gibbous = R. Palmer: Nell Trot = Mrs. Walcot: Miss Mary (in love with Spondee) = Mrs. Bland:——this little piece is not badly written—but it is mere dialogue, and too long for the sort of thing.

7. Wathen's bt. Mountaineers, with Sylvester Daggerwood and the Eleventh of June.

8. Dignum's bt. Child of Nature. Marchioness Merida = Miss Biggs, 1st time.

12. Never acted there, Ways and Means. Sir David Dunder = Bannister Jun.: Random = Palmer: Tiptoe = Wathen: Roundfee = Suett: Lady Dunder = Mrs. Walcot: Kitty = Miss Mellon:—with Blue Beard, 64th time.

14. Haunted Tower, and Citizen.

15. Clandestine Marriage. Lord Ogleby = King:

Sterling = Dowton: Lovewell = C. Kemble: Sir John Melvil = Barrymore: Canton = Wewitzer: Brush = Palmer: Mrs. Heidelberg = Mrs. Walcot: Miss Sterling = Miss De Camp: Fanny = Miss Miller: Betty = Miss Mellon.

18. (Last play) Castle Spectre, 47th time, with Comus—Palmer acted Father Philip and Comus.

Mrs. Siddons acted Mrs. Haller 26 times—Isabella in ditto 4—Lady Macbeth 4—Mrs. Beverley 4—Isabella in M. for M. 2—Euphrasia 2—Julia 2—Portia 2—Countess of Salisbury 2—Arpasia 2—Millwood 1—Desdemona 1—Jane Shore 1—Countess of Narbonne 1.

John Palmer died at Liverpool in the Summer—the circumstances of his death were thus announced in the Liverpool papers—a short time before his death, he said that he feared his afflictions (alluding to the recent loss of his wife and his favourite son) would soon bring him to his grave—for some days, however, he seemed to bear up against those trying misfortunes with much resolution, and on the Wednesday following performed the part of Young Wilding with a considerable degree of spirit—on Thursday morning he appeared rather dejected, and all the efforts of his friends were scarcely capable of rousing him from the state of melancholy in which he seemed to have sunk—in the evening of that day he appeared in the character of the Stranger, and in the two first acts exerted himself with great effect—in the third, he displayed evident marks of depression, and as he was about to reply to the question of Baron Steinfort, relative to his children, he was unusually agitated—he endeavoured to proceed, but his feelings

evidently overcame him; the hand of death arrested his progress, and he instantly fell upon his back, heaved a convulsive sigh, and expired immediately, without a groan—the audience supposed for the moment that his fall was nothing more than a studied addition to the part, but on seeing him carried off in deadly stiffness, the utmost astonishment and terror became depicted in every countenance.

A Sketch of Palmer's Theatrical Life was published in 1798—this pamphlet has considerable merit—the writer of it, after giving the above account of Palmer's death, adds—" a stone is to be placed at " the head of the grave with the following line in- " scribed, which was the last words he spoke in the " character of the Stranger—' There is another and " a better world ' "——if the writer had looked into the play he would have seen that this is a palpable contradiction to what he had before told us—it is in the 1st scene of the 3d act that the Stranger says—" there is another and a better world "—he is speaking to Francis—the interview between the Stranger and Steinfort does not take place till the 4th act—the account given in the Liverpool papers is quite correct—Reynolds in his Life—vol. 2 p. 260—tells us that Whitfield, who played Steinfort, assured him more than once that Palmer fell before him, while answering Steinfort's inquiry relative to the Stranger's children—the mistake has been frequently repeated, notwithstanding that it had a suspicious appearance, and looked like an addition for the sake of producing stage effect.

Aikin, formerly of C. G., and at this time manager of the Liverpool theatre, as soon as matters could be

arranged, appointed a night for the benefit of Palmer's Orphan Family—the house was full in every part—on the 18th of August Colman gave another night for the same purpose—a 3d benefit was given at D. L. on the 15th of Sept.

The writer of the Sketch says that the Hay. benefit produced near £700, exclusive of presents—this is probably correct—but it requires explanation, as Colman's theatre could not hold the half of £700—it appears from the bill that Colman borrowed the Opera House for that evening.

The account which the writer of the Sketch gives of Palmer's early attempts on the stage, is as follows —" Garrick refused him an engagement—he spoke " 'Bucks have at you all' for his father's benefit— " acted Harry Scamper in the Orators under Foote " —and Richmond at Sheffield—in the winter he " was engaged at D. L. at £1 a week, where his " highest character was the Officer in Richard the " 3d, Act 2, Scene 1—the following season he de- " manded an increase of salary, which being refused, " he went to Colchester, under the management of " Hurst—here his talents were thought so lightly of, " that he would have been discharged, but for the " interposition of Mrs. Day, afterwards Mrs. Webb " of C. G.—he was next engaged at Norwich, where " he gave promise of more than had hitherto been " expected from him—in 1767 he was engaged at " the Hay.—when Barry made his 1st appearance " in Othello, Iago and Montano were acted by Lee " and Palmer."

In this account there are two inaccuracies—Palmer did not speak " Bucks have at you all" for his

father's benefit, he acted Buck in the Englishman in Paris—it must have been in 1766 when Barry rented the Opera House, that Palmer acted Montano to Barry's Othello and Lee's Iago.

Palmer's Biographer observes—"In Palmer's death "the public have sustained a real and a serious loss, "there being no performer of equal merit in a long "list of comic characters, and few, if any, who can "render themselves so generally useful—his talents "have been blindly overrated in the newspaper ac-"counts of his abilities—he was certainly a most "able and superior comedian, but in tragic charac-"ters his pretensions to superiority were by no "means admissable—in Stukely, Iago, and charac-"ters that depend on simulation and dissimulation, "he was unrivalled—in a variety of others he was "inferior to actors who were generally speaking his "seconds—his defects are to be ascribed to the want "of a good education—to this were owing his many "unmeaning and ill-placed accents—hence his mind "manifested occasionally a lamentable want of taste "and discrimination, and animal powers were often "resorted to, where the judgment was obviously at "fault—his imagining that he could speak Collins' "Ode to the Passions with adequate variety of "manner, was a convincing proof of the deficiency "of his judgment—of late years he fell into lax "habits, and was generally the most imperfect per-"former in every new play in which he filled a cha-"racter."

Palmer had naturally a quick study—the Country Girl was to be acted for Cautherley's benefit (some time between 1766 and 1768)—Palmer's namesake

who usually played Harcourt was taken ill—the part was offered to several persons, who refused it on account of the shortness of the notice—J. Palmer (as he was then called) stepped forward and offered to play it—" to read it," said Garrick; " for I am " sure you cannot study it"—Palmer still persisted, on which the manager with a sneer gave his consent —the next morning at rehearsal the part being read, and not played, just for the purpose of being more perfect in the evening, Garrick exclaimed, " I said " so, I knew he could not study it"—on which, Palmer requested his patience, and in the evening went through it as perfectly as if he had performed in the play an hundred times—this circumstance operated much in his favour with Garrick. *(Sketch.)*

Kelly tells one or two very good stories of Plausible Jack—for so it seems Palmer was called among his acquaintance.

Palmer's characters—selection only.

D. L. 1761-1762. Buck in Englishman in Paris—4 times for benefits.

Hay. 1762. *In Orators—probably Harry Scamper.

D. L. 1762-1763. George Barnwell for his father's bt.

1763-1764. Dick in Apprentice for his father's bt.

Hay. 1764. *Sir Roger Dowlas in Patron.

Opera House 1766. Montano in Othello.

D. L. 1766-1767. Sir Harry Beagle—Flash in Miss in her Teens—Freeman in Plain Dealer—Arviragus.

Hay. 1767. Ben Budge in Beggar's Opera—Young Rakish in Schoolboy.

D. L. 1767-1768. Sir Harry Newburgh in False Delicacy—Young Wilding in Lyar—Col. Tamper.

1768-1769. *Col. Evans in School for Rakes—*Durstan in Fatal Discovery.

1769-1770. Bastard in King Lear—Wellborn in New Way to Pay old Debts—Count Basset—Cassio—Face in Alchemist—Glenalvon—Dick in Confederacy—Jachimo—Scandal—*Capt. Dormer in Word to the Wise—Flaminius in Mariamne—Rhodophil in Frenchified Lady never in Paris—Teribazus in Zenobia—Polyphontes in Merope.

1770-1771. Osmund in King Arthur—Stukely—Duke's Servant—Pierre — Major Sturgeon — Carmine in Taste.

1771-1772. Ramilie in Miser—*Dionysius.

Liverpool 1772. Mercutio—Major O'Flaherty—Fine Gentleman in Lethe—Sir Bashful Constant—Barbarossa—Clodio in Love makes a Man — Lissardo.

D. L. 1772-1773. Cassander in Alexander the Great—Bajazet—Dolabella in All for Love—Careless in Double Dealer—Sir Toby Belch—Southampton in Earl of Essex—Iago.

Liverpool 1773. Polydore — Hardcastle — Chapeau in Cross Purposes—Edgar in Elfrida and King Lear — O'Clabber in Reprisal—Capt. Ironsides—Caled in the Siege of Damascus—Faddle in Foundling.

D. L. 1773-1774. Albumazar — Mortimer in Fashionable Lover—*Leeson in School for Wives — Le Brush in Register Office—Bastard in King John —*Revell in Note of Hand—Slip in Neck or Nothing—Young Fashion in Man of Quality.

Liverpool 1774. Master Slender — Henry 2d — Commodore Flip—Crispin in Anatomist—Connolly in School for Wives—Sir Patrick O'Neale in Irish Widow—Teague in Committee—Fable in Man of Business—Mac Cormuck in Note of Hand—Tinsel in Drummer—Capt. Cape in Old Maid—Spanish Fryar—Young Worthy in Love's last Shift—Modely in Country Lasses—Trappanti—Publius in Roman Father—Hengist in Royal Convert.

D. L. 1774-1775. Richmond—Ægysthus in Electra—Aboan—Tamerlane — Villeroy — Harcourt in Country Girl — *Siward in Matilda—Pyrrhus—Angelo—Æson in Medea—Demophoon in Timanthes —Frankly in S. H.—Kite—King Edward in Earl of Warwick—Ventidius.

1775-1776. Bellmour in School for Lovers—*Sir Petronel Flash in Old City Manners — Brush in C. M.—(probably in 1769)—*Solyman in Sultan—Truewit in Silent Woman—*Jarvis in Runaway—*Jack Rubrick in Spleen—Astyages in Cyrus—Col. Standard.

Hay. 1776. *Dr. Viper in Capuchin—Maskwell in D. D.

D. L. 1776-1777. *Catcall in New Brooms — Capt. Absolute—Young Fashion in Trip to Scarborough—Campley in Funeral—*Joseph Surface.

Hay. 1777. Abrahamides in Tailors — Young Marlow—Gratiano — Young Philpot — Copper Cap-

tain—Prince of Wales in Henry 4th part 1st—Juba —Buckingham in Henry 8th—*Count Almaviva in Spanish Barber—Ford.

D. L. 1777-1778. Ghost in Hamlet—Bassanio —Prince of Wales in Henry 4th part 2d—Jaques—*Earl Edwin in Battle of Hastings.

Hay. 1778. Sir Harry Freelove in Female Chevalier—Marcourt in Man and Wife—*Current in Nature will prevail—*Tobine in Suicide—Petillius in Bonduca—John Moody—Banquo.

D. L. 1778-1779. Mahomet—Lorenzo in Spanish Fryar — Beau Clincher—Careless in Double Gallant—*Granger in Who's the Dupe—Col. Feignwell.

Hay. 1779. *Shuffle in Summer Amusement—Spatter in English Merchant—Gondibert in Albina —Archer.

D. L. 1779-1780. *Sneer in Critic—Col. Lambert in Hypocrite—Bobadill—*Col. Mountfort in Times—Selim in Zoraida—Falstaff in Henry 4th part 1st—Brutus—Fainall — * Belvil in Miniature Picture.

Hay. 1780. *Bustleton in Manager in Distress—Percy in ditto—*Woodville in Chapter of Accidents —Alwin in Countess of Salisbury—Valentine in Love for Love.

D. L. 1780-1781. Petruchio—*Contrast in Lord of the Manor—Myrtle—*Lord Rentless in Dissipation—Comus.

Hay. 1781. *Hogrestan in Baron Kink—Sir Matthew Mite in Nabob—Brass.

D. L. 1781-1782. *Sir Harry Trifle in Divorce —*Almoran in Fair Circassian—Young Belmont in

Foundling—Don John in Chances—*Col. Mountford in Fair American.

Hay. 1782. Young Wilmot in Fatal Curiosity—Reynard in Tunbridge Walks—Lothario.

D. L. 1782-1783. *Capt. Freeman in Too Civil by Half—Sir George Airy—*Sighwell in School for Vanity—Luke in City Madam.

Hay. 1783. *Young Sadboy—*Prince of Arragon in ditto — Lofty in Good-natured Man—Puff in Critic—Volpone in Fox.

D. L. 1783-1784. Ribemont in Edward the Black Prince—Tom in Conscious Lovers—Atall in Double Gallant — Portius in Cato—Trappolin — Sosia.

Hay. 1784. *Leonard in Noble Peasant—Lord Foppington in Man of Quality—*Lord Russel in ditto—*Beril in Two Connoisseurs.

D. L. 1784-1785. *Lord Hildebrand in Carmelite—*Blushenly in Natural Son—Bertoldo in Maid of Honour—Col. Manly in Beau's Duel.

Hay. 1785. *Major Cypress in I'll tell you what.

D. L. 1785-1786. Beverley in All in the Wrong —*Lord Gayville in Heiress—Courtly in Widow Bewitched.

Hay. 1786. Lord Townly—*Col. Holberg in Disbanded Officer—*Villamour in Tit for Tat—Glib in Peep behind the Curtain.

D. L. 1786-1787. *Don Octavio in School for Guardians—Col. Briton—*Sir Frederick Fashion in Seduction—*Marcellus in Julia, or Italian Lover—Ben in Love for Love—Novel in Plain Dealer.

1787-1788. Falstaff in Merry Wives.

Hay. 1788. *Random in Ways and Means—*Lieut. Dormer in Sword of Peace—Hastings.

D. L. 1788-1789. Touchstone—Henry 8th—Ranger—Sir John Restless—*Lord Janus in Impostors—Don Juan in ditto.

Hay. 1789. *Lord Lovemore in Married Man.

D. L. 1789-1790. Not engaged.

Hay. 1790. Inkle—Gondibert in Battle of Hexham.

D. L. 1790-1791. Col. Bluff in Intriguing Chambermaid—*Sir Charles Chouse in Better late than Never—*Col. Cohenberg in Siege of Belgrade—*Demetrius in Greek Slave—Major Sturgeon.

Hay. 1791. *Sir George Splendorville in Next Door Neighbours—*Ribaumont in Surrender of Calais.

D. L. C. at Hay. 1791-1792. *Young Manly in Fugitive—Major Oakly.

Hay. Summer of 1792. *Julian in Enchanted Wood—*Capt. Herbert in Cross Partners.

D. L. C. at Hay. 1792-1793. Capt. Clerimont in Tender Husband—Sir Thomas Lofty in Patron—*Theseus in Rival Sisters.

D. L. 1794. Macduff—*Frederick Bertram in Jew—Sir Callaghan O'Brallaghan—*Baron Lovinski in Lodoiska.

Hay. 1794. Octavian in Mountaineers.

D. L. 1794-1795. *Marquis Marinelli in Emilia Galotti—Modely in School for Lovers—Duretete—*Sydenham in Wheel of Fortune—*Frederick Mowbray in First Love.

1795-1796. *Lord Laroon in Man of Ten Thousand—*Abdallah in Almeyda, Queen of Granada—

Domitian in Roman Actor—Palamede in Celadon and Florimel — Almaviva in Follies of a Day—Hamlet.

Hay. 1796. Gregory in Mock Doctor—Shylock —*King Alfred in Magic Banner—Eustace de St. Pierre—*Don Pedro in ditto—Rawbold in Iron Chest.

D. L. 1796-1797. Selim in Edward and Eleanora—Doricourt in Belle's Stratagem—Mercutio—Macbeth—Prospero—Clodio in Love makes a Man.

Hay. 1797. Capt. Brazen — *Dick Dowlas — *Schedoni in Italian Monk—Heartly in Guardian.

D. L. 1797-1798. *Scatter in Cheap Living—*Father Philip — *Abomelique in Blue Beard — *Monrose in Knave or not?—Baron Steinfort in Stranger—*Tonnage in Ugly Club.

* *Originally.*

Palmer was a most useful actor—with the exception of singing parts and old men, there was not a vast number of characters, for which he could not go on the stage, without discredit to himself—tho' he did not shine in Tragedy, yet his fine figure, and his thorough knowledge of the business of the stage, carried him through a long list of parts in a tolerable manner—in some he failed—his Young Wilding was considered as a perfect piece of acting—among the best of his other characters may be reckoned—Capt. Flash—Face—Dick in the Confederacy—Stukely—Sir Toby Belch—Capt. Absolute—Young Fashion—Joseph Surface—Prince of Wales—Sneer — Don

John—Volpone—Sir Frederick Fashion—Henry 8th —Father Philip—Villeroy—Brush.

C. G. 1797-1798.

Sep. 18. Henry 4th, part 1st, and Farm House.

20. Dramatist. Marianne = Mrs. Litchfield, her 1st app. in that character, and 4th on this stage.

22. Suspicious Husband. Jack Meggot = Knight: Clarinda = Mrs. Coats, from Dublin, her 1st app.

25. Hamlet = Holman: Ghost = Murray: King = Waddy: Queen = Miss Chapman: Ophelia = Mrs. Mountain.

27. Merry Wives, and Poor Soldier.

29. Castle of Andalusia. Catalina = Mrs. Litchfield, 1st time.

Oct. 2. Richard 3d. Lady Anne = Mrs. Litchfield.

4. Busy Body. Miranda = Mrs. Coats, her 2d app.

6. Much ado about Nothing. Benedick = Lewis: Leonato = Hull: Claudio = Toms: Don Pedro = Clarke: Dogberry = Munden: Town Clerk = Powel: Verges = Simmons: Hero = Mrs. Mountain: and Beatrice = Mrs. Abington:—before the play an Occasional Address to be spoken by Murray—this address was written by Colman Jun.—another was written and intended to have been spoken by Mrs. Abington herself.

" Yes, my lov'd Patrons, I'm here once more,
" Though many *kindly* say, that I'm *fourscore* ;
" Perhaps you think so, and with wonder see,
" That I can curtsey, thus, with pliant knee ;
" That still without two crutches I am walking,
" And what's more strange, don't mumble in my
" talking.
" Increase my years, and you increase my merit,
" If I perform with some degree of spirit.
" That I *have* pleas'd you, warms my grateful
" breast,
" And, if you find me still with talents blest,
" Let me awhile your cheering plaudits meet,
" Who only come to fill a vacant seat!
" Your Pope is gone, who long had grac'd the
" stage!
" Farren and Wallis, in new scenes engage," &c.
(Mrs. Crouch's Memoirs.)

This address was more appropriate than the other, but probably nothing would have induced Mrs. Abington to have spoken it—she did not like any allusion to her age, and was peculiarly desirous of being thought younger than she really was—she was received with great applause.

9. Mrs. Abington acted Beatrice.

11. Rule a Wife and have a Wife. Leon = Holman : Copper Captain = Lewis : Cacafogo = Waddy : Estifania = Mrs. Abington : Margaretta (Margarita) = Miss Chapman : Old Woman = Mr. Munden :—with Three Weeks after Marriage. Sir Charles Racket = Knight, 1st time : Drugget = Munden : Lady Racket = Mrs. Abington : Mrs. Drugget = Mrs.

Davenport: Dimity = Mrs. Litchfield: Nancy (with a song) = Mrs. Mountain.

12. Not acted 12 years, Percy. Percy = Holman: Douglas = Pope: Raby = Murray: Elwina = Miss Betterton, from Bath, her 1st app.

13. Orphan. Castalio = Pope: Chamont = Holman: Polydore = Clarke: Acasto = Murray: Monimia = Mrs. Spencer, from Dublin, her 1st app.

16. Cure for the Heart Ache. Jessy = Mrs. Gibbs, her 1st app. at C. G.

18. Mrs. Abington acted Estifania, and Lady Racket.

20. Orphan. Castalio = Betterton, from Bath, his 1st app.:—after which, Maid of the Mill, in 2 acts. Lord Aimworth = Johnstone: Sir Harry Sycamore = Munden: Ralph = Knight: Farmer Giles = Townsend: Patty = Mrs. Mountain: Fanny = Miss Sims, her 1st app.: Lady Sycamore = Mrs. Davenport:—with (in one act) England's Glory, or the Defeat of the Dutch Fleet by the gallant Admiral Duncan.

21. West Indian. Belcour = Betterton, 2d app.: Major O'Flaherty = Johnstone: Stockwell = Murray: Capt. Dudley = Hull: Varland = Quick: Charlotte Rusport = Miss Betterton, 2d app.: Lady Rusport = Mrs. Davenport: Louisa Dudley = Mrs. Mountain.

23. Douglas. Douglas = H. Johnston, from Edinburgh, 1st app.: Old Norval = Murray: Glenalvon = Whitfield: Lord Randolph = Clarke: Lady Randolph = Mrs. Crawford:—this was her first app. since April 12 1785.

24. Mrs. Abington acted Estifania, and Lady Racket.

26. Mrs. Crawford acted Lady Randolph.

28. Way of the World. Millamant = Mrs. Abington.

31. Abroad and at Home, with Irishman in London.

Nov. 2. Romeo and Juliet. Romeo = H. Johnston, his 3d app.: Mercutio = Lewis: Friar Lawrence = Hull: Juliet = Mrs. Spencer, her 3d app.: Nurse = Mrs. Davenport.

3. Merchant of Venice. Shylock = Murray: Anthonio = Holman, 1st time: Gratiano = Knight: Launcelot = Quick: Portia = Miss Betterton, her 3d app.:—with Citizen. Old Philpot = Quick: Young Philpot = Knight: Maria = Mrs. Knight.

7. Way of the World. Mirabell = Holman: Fainall = Murray: Witwou'd = Lewis: Sir Wilful Witwou'd = Munden: Petulant = Knight: Waitwell = Quick: Millamant = Mrs. Abington: Lady Wishfort = Mrs. Davenport: Mrs. Marwood = Mrs. Mattocks: Mrs. Fainall = Mrs. Coats: Foible = Mrs. Gibbs:—with Ghost.

11. Mrs. Abington acted Mrs. Oakly.

14. Jealous Wife. Oakly = Murray: Major Oakly = Quick: Charles = Holman: Lord Trinket = Betterton: Sir Harry Beagle = Fawcett: Capt. O'Cutter = Johnstone: Russet = Munden: Mrs. Oakly = Mrs. Abington: Lady Freelove = Mrs. Mattocks: Harriet = Mrs. Mountain:—with, 2d time, Escape into Prison—Incledon—Munden—Fawcett and Mrs. Mountain:—see Oulton.

15. Love in a Village. Justice Woodcock = Quick: Hawthorn = Johnstone: Young Meadows = Incledon: Hodge = Knight: Rosetta = Madame Mara: Deborah = Mrs. Davenport: Madge = Mrs. Martyr: Lucinda = Mrs. Mountain.

16. Wives as they Were. Sir George Evelyn = Holman: Oliver = Simmons: Miss Dorrillon = Miss Betterton, 2d time.

18. Conscious Lovers. Young Belvil = Holman: Tom = Lewis: Myrtle = Betterton: Cimberton = Quick: Sealand = Murray: Sir John Bevil = Hull: Daniel = Simmons: Indiana = Mrs. Spencer: Phillis = Mrs. Abington: Lucinda = Miss Mansel:—with Sultan. Roxalana = Mrs. Abington:—her friend Mr. Simons said she rather failed in this character—she had played it formerly very well.

20. King Lear = Murray, 1st time: Cordelia = Mrs. Spencer, 1st time:—with Barataria. Sancho = Quick: Mary the Buxom = Mrs. Mattocks.

22. Mrs. Abington and Lewis acted Mrs. Oakly and Lord Trinket.

23. Never acted, False Impressions. Scud (an apothecary) = Quick: Simon Single (an old servant to Lady Cypress) = Munden: Algernon (her nephew) = Holman: Sir Oliver Montrath (friend to Lady Cypress and to Emily's late father) = Murray: Earling (an attorney) = Whitfield: Lady Cypress (a rich widow) = Miss Chapman: Emily Fitzallan = Miss Betterton: Jenny (wife to Scud) = Mrs. Knight: Mrs. Buckram (housekeeper to Lady Cypress) = Mrs. Davenport:—acted 19 times—Lady Cypress is a dupe to the artifices of Earling—she had suffered him to make False Impressions on her mind with regard to her nephew—Algernon is her sister's son, but she has no acquaintance with him, as Algernon's father had been at law with her for 10 years—Algernon and Emily are mutually in love—Emily resides

with Lady Cypress at her castle—Algernon, in order to get access to her, offers himself as a servant in Lady Cypress' family—Lady Cypress had made a Will in favour of Emily—before she signs it, she requires that Emily should give up Algernon—Emily refuses to believe the scandalous reports which Earling had raised about Algernon, without proof—Lady Cypress is offended—Scud, Simon Single, and Mrs. Buckram endeavour to make Lady Cypress sensible of Earling's true character—but without effect—Sir Oliver presses Lady Cypress to hear the evidence of a person who is waiting—Algernon enters in his proper character—Earling, who had pretended to be intimate with all Algernon's faults and offences, does not know him, when he sees him—he is completely exposed—Lady Cypress is reconciled to her nephew, and promises to settle her fortune on him and Emily ——this is a moderate C. by Cumberland—Scud and Simon Single are good characters—the dialogue is well written—but some of the scenes are dull and there is a sad want of incident.

29. Not acted 11 years, Merope. Dorilas = H. Johnston, 1st time: Polyphontes = Betterton: Narbas = Murray: Ismene = Mrs. Litchfield: Merope = Mrs. Crawford:—at the bottom of the bill for Nov. 23 she is said to be recovered from her late severe indisposition.

Dec. 8. Not acted 5 years, Way to keep him. Lovemore = Murray, 1st time: Sir Bashful Constant = Quick: Sir Brilliant Fashion = Betterton: Widow Belmour = Mrs. Abington: Mrs. Lovemore = Mrs. Coats: Muslin = Mrs. Mattocks: Lady Constant =

Miss Chapman :—with Round Tower, 13th time—the Round Tower, or the Chieftains of Ireland was a grand serious Ballet of Action.

12. Heir at Law. Dr. Pangloss = Fawcett : Daniel Dowlas = Quick : Dick Dowlas = Knight : Zekiel Homespun = Munden : Henry Moreland = Toms : Stedfast = Murray : Kenrick = Johnstone : Cecily Homespun = Mrs. Gibbs : Deborah Dowlas = Mrs. Davenport : Caroline Dormer = Miss Mansel.

14. Mrs. Abington acted Beatrice.

16. Italian Villagers—18. Mysteries of the Castle.

20. Guardian. Harriet = Mrs. Spencer : Lucy = Mrs. Mattocks.

23. Way to get Married. Julia = Miss Betterton : — with Agreeable Surprise. Lingo = Fawcett : Cowslip = Mrs. Gibbs : Mrs. Cheshire = Mrs. Davenport.

27. Mrs. Crawford acted Alicia.

28. Mrs. Abington acted Mrs. Sullen.

30. Suspicious Husband. Clarinda (probably) = Mrs. Abington.

Jan. 3. Mrs. Abington acted Widow Belmour.

4. Not acted 20 years, Barbarossa. (acted Jan. 4 1786) Achmet = H. Johnston : Barbarossa = Pope : Othman = Murray : Sadi = Whitfield : Zaphira = Lady, her 1st app. : Irene = Mrs. Litchfield.

5. Grecian Daughter. Evander = Pope : Dionysius = Betterton : Philotas = Holman : Melanthon = Hull : Euphrasia = Mrs. Crawford :—she should not have ventured on so young a part.

9. Busy Body. Miranda = Miss Betterton, 1st time.

10. Conscious Lovers. Phillis = Mrs. Abington.

11. Never acted, Secrets Worth Knowing. Undermine = Munden: Nicholas (his servant) = Quick: Rostrum (an auctioneer) = Lewis: April (steward to the late Mr. Greville—a hale old man) = Fawcett: Plethora (his grandson—a man of 20 with a constitution of 80) = Knight: Greville = Pope: Egerton (brother to Mrs. Greville—in love with Rose) = Holman: Sally Downright (a faithful servant to Mrs. Greville) = Mrs. Mattocks: Rose Sydney (ward to April and Undermine—in love with Egerton) = Mrs. Mountain: Mrs. Greville = Mrs. Spencer:—acted about 18 times—Greville's late father had made two Wills—by the first he had made Greville his heir, but conditionally—by the second he had made Greville his heir absolutely—both his wills had come into the hands of Undermine as executor—Undermine had promised Nicholas £1000, if he would burn the second will—Nicholas had pretended to burn it, but instead of so doing, he had taken particular care of it—the condition in the first will was, that Greville should not marry till he was 25—in case of his marriage before that time, the property bequeathed was to go to Undermine—at the opening of the play, Greville arrives from abroad with his wife—Undermine produces the first will as the only will—Greville, on finding the condition in his father's will, conceals his marriage—Mrs. Greville consents to join with him in concealing it—Sally Downright is with much difficulty prevailed on to be silent—Egerton is so enraged at the disgrace brought on his sister, that Greville acknowledges her as his wife — Undermine thinks himself secure of the property—April discovers that Nicholas has the second will concealed in

the lining of his coat—he makes Nicholas believe that he is very ill, and sends for Plethora to bleed him—Nicholas pulls off his coat, and April gets possession of the will—Nicholas and Undermine are consequently exposed—and Greville restored to his inheritance——there is an underplot—Rostrum is nephew to Undermine, and intended by him for his heir—Undermine wishes him to marry Rose—Rostrum, who is a very honest fellow, contrives that Egerton should marry Rose instead of himself—he restores to Egerton the title deeds of his estate, which he had found in his uncle's desk——this C. was written by Morton—it is on the whole a good play—the comic scenes are vastly better than the serious ones—Nicholas is the best character.

25. Mrs. Abington acted Mrs. Oakly.

26. Secrets Worth Knowing—Mrs. Pope was announced as late Mrs. Spencer.

31. Mrs. Abington acted Millamant, and Lady Racket.

Feb. 2. Conscious Lovers. Cimberton = Munden: Phillis = Mrs. Abington.

6. Double Gallant. Atall = Lewis: Sir Solomon Sadlife = Quick: Careless = Holman: Lady Sadlife = Mrs. Abington: Lady Dainty = Mrs. Knight: Wishwell = Mrs. Mattocks: Clarinda = Miss Chapmaa: Sylvia = Miss Mansel.

8. Mrs. Abington acted Phillis.

9. Towards the Voluntary Contribution now open at the Bank for the Defence of our Country.

England Preserved. Earl William = Betterton: Lady Surrey = Miss Betterton:—(see Feb. 21 1795)

—with an occasional Prologue by Holman—Box Tickets 10s. and 6d.—Pit 5s.

13. Never acted, He's much to blame. Sir George Versatile = Lewis: Dr. Gosterman (a German physician) = Murray: Lord Vibrate (indecisive to the last degree) = Quick: Delaval (in love with Lady Jane) = Pope: Lady Vibrate = Mrs. Mattocks: Lady Jane (daughter to Lord Vibrate) = Miss Betterton: Maria (sister to Delaval—in love with Sir George) = Mrs. Pope: Lucy (her maid) = Mrs. Gibbs:—with Joan of Arc, or the Maid of Orleans —2d time—this was a grand historical Ballet of Action.

He's much to blame was acted 21 times—it is a moderate C.—the merit of it consists in the dialogue —the plot is slight—Sir George Versatile, when a young man, had been patronised by Delaval's father —the day for his marriage with Maria was fixed—in the interval, by sudden and unexpected deaths, he became heir to a title and large estate—he went abroad, and deserted Maria—this he did rather from want of steadiness of disposition, and in compliance with his relations, than from want of regard to Maria —in the early part of the play, he pays his addresses to Lady Jane—towards the conclusion of it, he is called to a severe account for his conduct by Delaval—he acknowledges that He's much to blame—after a warm altercation, he and Delaval are reconciled—Sir George marries Maria—Delaval marries Lady Jane—— this play is attributed to Holcroft, but really written by Fenwick—such at least is the determination of a Gentleman, who is likely to have

had the best information—it must however be acknowledged that the piece is written in a style strongly resembling that of Holcroft—and in Holcroft's Memoirs it is attributed to him.

March 15. Mrs. Abington acted Beatrice.

17. Devil of a Lover—this musical Farce was acted but once—see Oulton.

19. Jane Shore. Hastings = Holman: Shore = Pope: Gloster = Murray: Jane Shore = Mrs. Pope: Alicia = Mrs. Crawford.

20. Wild Oats. Sim = Knight: Lady Amaranth = Mrs. Pope.

22. Beaux Stratagem. Archer = Lewis: Scrub = Quick: Aimwell = Pope: Foigard = Johnstone: Mrs. Sullen = Mrs. Abington: Cherry = Mrs. Martyr: —with Oscar and Malvina.

31. For bt. of Lewis. (By permission.) School for Scandal. Sir Peter Teazle = Munden: Charles = Lewis: Joseph = Pope: Sir Oliver Surface = Murray: Sir Benjamin Backbite = Knight: Crabtree = Quick: Moses = Fawcett: Trip = Farley: Lady Teazle = Mrs. Abington: Mrs. Candour = Mrs. Mattocks: Lady Sneerwell = Miss Chapman: Maria = Miss Mansel:—after which (1st time) Raft, or both sides of the Water. O'Bowling (in love with Fanny) = Johnstone: Busy = Simmons: Chip (father to Fanny) = Waddy: Rivers = Townsend: Drunken French Gaoler = Farley: Monsieur Machine (the inventor of the raft) = Wilde: Fanny (in love with O'Bowling) = Mrs. Martyr:—(with Lovers' Quarrels)——this musical Interlude is a temporary trifle by Cross—it was written at the time when Buonaparte threatened to invade England with an

army who were to cross the channel on Rafts—the 1st scene is in England—the 2d on the French coast —O'Bowling makes his escape from a prison—in the last scene there is a view of the sea and a representation of the Raft—cannons are fired from the Raft, and returned from the batteries and gunboats —the Raft takes fire, and blows up—the English characters enter huzzaing——the Editor of the B. D. says the songs only are published—the whole piece was published in 1798.

April 11. Quick's bt. Wives as they Were—after which, a description of the Roman Puppet Show, by Quick—and Love in a Camp.

12. Mrs. Abington acted Estifania.

13. Lie of the Day. Sophia = Miss Mansel.

16. Douglas. Lady Randolph = Mrs. Crawford, being the last time of her performing this season.

17. Holman's bt. Never acted, Curiosity—written by the late King of Sweden—Holman — H. Johnston—Murray —Whitfield — Miss Betterton—Mrs. Pope—Miss Chapman—Miss Mansel——this play in 5 acts contained some good materials, but it was not properly adapted to the English stage—a nobleman is betrayed to his enemy, through the officious, but innocent Curiosity of the women, whose wonder is excited by his mysterious movements—(*Oulton*)—acted but once, and not printed.

18. Pope's bt. Inkle and Yarico. Inkle = Pope, 1st time: Yarico = Mrs. Pope, 1st time.

19. Road to Ruin. Sophia = Miss Mansel.

20. Munden's bt. False Impressions—with Waterman. Tom Tug = Taylor, his 1st app.: Robin = Munden :—and Retaliation. Old Rebate = Mun-

den: Præcipe Rebate = Fawcett: Lucy = Mrs. Mattocks: Amelia = Mrs. Gibbs.

21. Incledon's bt. Duenna, with Catharine and Petruchio—and Forecastle Fun, or Saturday Night at Sea—Songs by Johnstone—Fawcett—Incledon—Townsend, &c.

23. Madame Mara's bt. Beggar's Opera. Peachum = Munden: Polly = Madame Mara.

24. Fawcett's bt. Heir at Law, with, never acted, Blue Devils. Megrim = Fawcett: Demisou = (the master of an hotel) = Munden: James (his waiter) = Knight: Annette (daughter to Demisou) = Mrs. Gibbs:——James and Annette are mutually in love—Demisou turns James out of doors—at the conclusion, he consents to their union, and Megrim promises them a marriage portion—Megrim has nothing in the world to make him unhappy but the Blue Devils—he perpetually talks of killing himself, for which (in his soliloquy) he assigns this wise reason—"life gets stale—I must, by way of novelty, "just kill myself, to enliven me"—this little piece was taken from the French, and adapted to the English stage by the younger Colman—its tendency is infinitely more pernicious than that of any Comedy written in the time of Charles the 2d—Suicide is too serious a crime to be treated with levity.

27. Mrs. Abington's bt. School for Scandal. Lady Teazle = Mrs. Abington:—after which, never acted, Matrimony, from the Somnambule, or the Sleep Walker—Pope—Munden—Knight—Clarke—Mrs. Davenport—and Mrs. Abington—with High Life below Stairs. Duke's Servant (for that night only) = Lewis: Lovel = Munden: Sir Harry's Ser-

vant = Betterton : Kitty = Mrs. Abington :—with Mock Minuet, by Betterton and Mrs. Abington :—Matrimony is not printed.

28. H. Johnston's bt. Hamlet. Hamlet = H. Johnston, 1st time at C. G. : Horatio = Egerton, his 2d app. there :—with (1st time) a Scotch Pastoral, called Hooly and Fairly. Old Woman = Mr. Graham, from Edinburgh :—not printed.

30. Never acted, Eccentric Lover—Lewis—Quick—Holman—Munden—Fawcett—Murray—Knight Whitfield—Mrs. Mattocks—Miss Betterton—Mrs. Pope—Mrs. Gilbert—this C. was printed in Cumberland's posthumous works without the names of the performers—the cast was probably—Admiral Delroy = Quick : Sir Francis Delroy (his nephew) = Lewis : Peter Crowfoot = Munden : Fenton (in love with Constantia) = Holman : Gangrene = Murray : Dr. Crisis = Fawcett : Sir Henry Netterville = Whitfield : Ostrich (an undertaker) = Knight : Fidelia (wife to Crowfoot) = Mrs. Mattocks : Eleanor de Ferrars (ward to the Admiral) = Miss Betterton : Constantia (a widow) = Mrs. Pope : Widow Blandy = Mrs. Gilbert :—Admiral Delroy wishes his nephew to marry Eleanor—Sir Francis likes Eleanor—but he is of so eccentric a disposition that he recommends her to marry Sir Henry—in the last act, he pays his addresses seriously to her, and she accepts them—Peter Crowfoot is anxious to know what effect his death would have upon his wife—he calls in Dr. Crisis, and engages him to tell Fidelia that he is dying—she suspects the trick—and sends Ostrich to measure the supposed corpse—Crowfoot acknowledges that he has been making a foolish experiment—Fen-

ton marries Constantia——this C. is well written, but like some other of Cumberland's plays, it is rather deficient in incident and comic force—it was well received, but not acted a 2d time on account of Quick's illness—at the bottom of the bill for Mrs. Mattocks' benefit, the Eccentric Lover was announced for the following evening, but the play seems to have been changed—Quick did not act any more this season — and in 1798-1799 he was not engaged.

May 1. For bt. of Mrs. Mattocks. Never acted, (in one act) They've bit the Old One, or the Scheming Butler. Bencoolen = Munden : Solomon (the Scheming Butler) = Farley : Lieut. Grenade = Townsend : Sylvia = Mrs. Martyr : Aunt = Mrs. Davenport :—after which, Jealous Wife. Sir Harry Beagle = Knight : Mrs. Oakly = Mrs. Abington :—end of the play Mrs. Mattocks will speak an Epilogue Address, in which she will pourtray the characteristic jealousies of the Spaniard, &c. : — to conclude with May Day. Dozey = Munden : Dolly = Mrs. Martyr : Little Gipsey = Mrs. Clendining :—They've bit the Old One is not printed—the Epilogue was in all probability the Epilogue to Alonzo.

2. Mrs. Abington acted Estifania. *(Gent.'s Magazine.)*

3. Suspicious Husband. Clarinda = Mrs. Abington.

5. Theatrical Fund. Beaux Stratagem. Scrub = Munden : Mrs. Sullen = Mrs. Abington.

State of the Theatrical Fund, instituted at C. G. in the year 1765—and confirmed by Act of Parliament, 1776.

This Institution, calculated to provide for, and relieve aged and infirm Performers and their Families, has not been successful enough during the course of 33 years, to acquire any *particular* Patronage, but has been raised and supported (some few private Donations and Bequests excepted) merely through the liberal Contributions of its Members.

Several aged Persons are now, and have been for many years, œconomically maintained by it, although the Interest arising from the general Sum already amassed is not equal to one half of the Claims of its Annuitants—the other Portion is entirely supplied from the weekly Contributions of the Performers.

Applications to the Public in behalf of this salutary Institution have rarely been made, and sometimes very ineffectually.

On these Considerations therefore the Lovers of Dramatic Entertainments are respectfully addressed for their Encouragement at THIS Evening's Performance.

8. Johnstone's bt. Heir at Law, with a new Farce, called Botheration, or a Ten Years' Blunder. Jack Hopeful = Fawcett: Thady O'Blarney (servant to Lady Apes) = Johnstone: Dr. Wisepate = Powel: Varnish = Davenport: Lady Apes = Mrs. Davenport: Rose (her maid) = Mrs. Gibbs: Mrs. Varnish (sister to Hopeful) = Mrs. Platt:—acted about 4 times—Hopeful sees an advertisement for a husband in a newspaper—he proposes to make his fortune by marrying the advertiser—he goes to No. 15 Queen Square, according to the direction in the paper—Dr. Wisepate, who lives at No. 15, supposes Hopeful to

be the person who was to call at his house for a dog —Hopeful asks the name of the dear creature, and Dr. Wisepate answers Flora — at the conclusion, Hopeful discovers that Flora is the name of a dog, and that the newspaper is 10 years old—he is consoled for his disappointment, by finding that his ticket in the lottery, which he supposed to have been drawn a blank, is really a prize—this is a moderate F. by Oulton—Oulton says that Fawcett was taken ill, and that Knight read the part—he afterwards acted it.

9. Mrs. Martyr's bt. Inkle and Yarico. Sir Christopher Curry = Murray, 1st time: Inkle and Yarico by Mr. and Mrs. Pope, positively for that night only.

10. Not acted 6 years, Lionel and Clarissa. Lionel = Incledon: Col. Oldboy = Munden: Sir John Flowerdale = Murray: Jessamy = Betterton: Harman = Clarke: Jenkins = Townsend: Clarissa = Madame Mara, 1st time: Diana = Mrs. Mountain: Lady Mary Oldboy = Mrs. Davenport: Jenny = Mrs. Martyr.

12. Murray's bt. Curiosity—before the play, Voluntary Contributions. Irishman = Johnstone: Englishman = Murray: 1st Sailor = Fawcett, &c.:—with Florizel and Perdita. Florizel = Holman: Polixenes = Murray: Antigonus = Hull: Autolicus = Munden: Perdita = Miss Murray, her 1st app. on this and 4th on any stage.

14. Much ado. Beatrice = Mrs. Abington, being the last night of her engagement this season.

15. For benefit of Mr. and Mrs. Knight. Not

acted 20 years, Every Man in his Humour. Kitely = Holman: Capt. Bobadill = Cubitt, his 1st app. for 3 years: Brainworm = Townsend: Master Stephen = Knight: Old Knowell = Murray: Young Knowell = Clarke: Wellbred = Whitfield: Master Mathew = Simmons: Downright = Waddy: Cash = Farley: Justice Clement = Munden: Mrs. Kitely = Miss Betterton: Bridget = Miss Mansel: Tib = Mrs. Gilbert:—with High Life below Stairs. Duke's Servant (for last time) = Lewis: Lovel = Munden: Sir Harry's Servant = Knight: Kitty = Mrs. Knight:—Mock minuet by Mr. and Mrs. Knight.

16. Miss Betterton's bt. Deserted Daughter. Mordent = Betterton: Donald = Munden: Cheveril = Lewis: Item = Rees: Grime = Davenport: Lenox = Whitfield: Clement = Toms: Joanna = Miss Betterton: Lady Ann Mordent = Miss Chapman: Sarsnet = Mrs. Mattocks:—with Follies of a Day. Susan = Mrs. Abington.

17. Love in a Village. Justice Woodcock = Munden:—with Botheration, 2d time. Jack Hopeful = Knight.

18. Merchant of Venice. Bassanio = Pope: Launcelot = Munden:—with Farmer.

22. Whitfield's bt. Every one has his Fault. Sir Robert Ramble = Lewis: Harmony = Munden: Irwin = Pope: Lord Norland = Murray: Solus = Waddy: Placid = Whitfield: Lady Eleanor Irwin = Mrs. Pope: Miss Woobourn = Miss Chapman: Mrs. Placid = Mrs. Mattocks: Miss Spinster = Mrs. Davenport.

23. Mrs. Mountain's bt. Widow of Malabar.

Young Bramin = Holman: Old Bramin = Murray, 1st time: Raymond = Toms: Indamora = Mrs. Pope, 1st time:—with (1st time) Reformed in Time. Old Insight = Munden: Sir George Insight (his son) = Incledon: Puff = Farley: Faithless = Townsend: Col. Fairfield = Phillips: Friendly = Claremont: Handy = Mrs. Martyr: Lady Bell Insight = Miss Wheatly: Lady Charlotte Fairfield = Mrs. Mountain: —this is a poor comic Op. in 2 acts by ***—Faithless had introduced Sir George to Letitia, who is a woman of the town, and who pretends to be in love with Sir George—Sir George reproaches himself for his infidelity to his wife—Lady Bell wishes to excite Sir George's jealousy—for this purpose she leaves town with Col. Fairfield, who is lately married to her sister, but whose marriage is not known—Sir George believes that Lady Bell had deserted him, and brings Letitia to his house—he is told that Col. Fairfield is married to Lady Charlotte, and feels ashamed of having suspected Lady Bell unjustly—Lady Bell forgives him, and declares that he is Reform'd in Time—Faithless is exposed—Letitia does not make her appearance on the stage.

24. Mrs. Clendining's bt. Fontainbleau. Lepoche = Murray: Squire Tally-ho = Munden: Mrs. Casey = Mrs. Clendining.

25. Townsend's bt. Every Man in his Humour. Bobadill = Fawcett, 1st time.

28. Wild's bt. Such things are. Sir Luke Tremor = Munden, 1st time: Sultan = Murray, 1st time: Arabella = Mrs. Pope, 1st time: the other principal characters as originally.

30. For bt. of Hull, Mrs. Litchfield, and Waddy —Disinterested Love. Hortensio = Pope : Lorenzo (Duke of Tuscany) = Holman : Uberti (Prince of Parma) = Toms : Octavio = Hull : Gonzaga (Duke of Mantua) = Murray : Alonzo (nephew to Lorenzo) = Whitfield : Bellario = Clarke : Manfroy (a lord of Mantua) = Davenport : Ambassadour = Powel : Alberto = Claremont : Bernardo = Thompson : Ascanio = Mrs. Litchfield : Matilda (Princess of Mantua) = Mrs. Pope :—a new occasional Prologue by Holman—with Highland Reel. Mac Gilpin = Waddy : Shelty = Munden : Moggy = Mrs. Litchfield.

Disinterested Love was not acted a 2d time—it was altered from Massinger—the alteration is attributed to Hull, who has foolishly changed the name of Farneze, and of 2 other characters—Oulton says that Pope was ill, and that Johnston read the part.

Massinger's Bashful Lover is a good play—it was licensed in 1636, but not printed till 1655—it had been acted at Black Friars——Octavio had been the general and favourite of the Duke of Mantua—Alonzo had seduced Maria, the daughter of Octavio, under a promise of marriage—Octavio was unjustly banished—Alonzo had deserted Maria—she had assumed the dress of a man, and the name of Ascanio—at the opening of the play she is Page to the Princess — the Bashful Lover is Hortensio— he makes a point of seeing the Princess whenever she appears in public, but without any attempt to speak to her—she asks him if he has any petition to make to her—he only desires permission to look on her without giving offence— Alonzo, as ambassadour

from the Duke of Tuscany, demands the Princess in marriage, and threatens to make war on the Duke of Mantua, if his demand should be refused—the Duke of Mantua refuses to give his daughter to Lorenzo on compulsion—Uberti, who is a suitor to the Princess, joins Gonzaga in resisting the attack of Lorenzo—a battle ensues—Gonzaga is defeated, but is preserved from falling into the enemies' hands by the valour of Hortensio—Lorenzo gets possession of Mantua—the Princess attempts to make her escape in disguise—she is overtaken by Alonzo and Pisano—they quarrel for her—they tie her to a tree, and then fight—Pisano falls—Hortensio snatches up the sword of Pisano, and fights with Alonzo—Alonzo falls—Hortensio unbinds the Princess—she acknowledges her obligations to him—Octavio cures Alonzo and Pisano of their wounds—Alonzo repents of the injury he had done to Maria—and marries her—Lorenzo is a middle-aged man, whose life had been chiefly spent in war, and who had solicited the hand of Matilda merely from ambitious views—one of his officers brings in Matilda and Hortensio as prisoners—Lorenzo immediately falls in love with her—he restores her to her father with the Dukedom—he leaves her to her free choice of a husband, and only relies on his own personal merits—Hortensio's Love is so Disinterested, that he advises her to marry Lorenzo—she protests that she will live and die with Hortensio—when Lorenzo enters, she tells him, that instead of making war on her father, who was a neighbour and a Christian, he ought to have rescued Italy from the attacks of the Turks—Lorenzo assents to the truth of her remark, and resigns his

pretensions to her—Gonzaga consents to the union of Matilda and Hortensio—Farneze, the cousin of Gonzaga, and the particular friend of Uberti, insists that, according to law, Matilda, as being the heiress of Mantua, cannot marry a private gentleman, however deserving he may be—an ambassadour tells Hortensio that his brother is dead, and that he is now Duke of Milan—this removes the objection, and Hortensio is united to Matilda—the Duke of Mantua and Octavio are reconciled.

31. Rivals. Sir Anthony Absolute = Munden: Capt. Absolute = Toms: Faulkland = Holman: Acres = Knight: Sir Lucius = Johnstone: David = Townsend: Fag = Farley: Lydia = Miss Betterton: Julia = Mrs. Pope: Mrs. Malaprop = Mrs. Davenport.

June 2. For bt. of Rees, &c. Comedy of Errors. Dromio of Ephesus = Rees, in imitation of Munden's voice, manner, &c.: Dromio of Syracuse = Munden.

4. Wild Oats. Lady Amaranth = Miss Betterton.

7. (Last play.) He's much to blame. Waddy acted Lord Vibrate.

11. For Bayswater Hospital. Farmer. Betty Blackberry = Mrs. Litchfield:—with Child of Nature. Amanthis = Mrs. Jordan from D. L.: Marchioness = Mrs. Litchfield.

Mrs. Knight seems not to have acted after this season—she appears to have been an actress quite good enough for York and Bath, but hardly good enough for London—in the Thespian Dictionary, she is said to have returned to the Bath theatre, and to have been received with a hearty welcome—but

this is in part, a great mistake—she did return to Bath and die there—but her name never appears in the Bath bills, after she was engaged at C. G.

Mrs. Ann Crawford did not act after this season —she was born in Bath—her maiden name was Street—she was first married to Dancer, next to Barry, and then to Crawford — she offended her family by going on the stage—her mother had such a contempt for the profession that she left her a weekly pension, as she would have done to a pauper or dependent—this she was to forfeit if she continued on the stage—she enjoyed it however to her dying day, as the relation, who might have claimed the reversion, waved his claim—her marriage with Crawford was highly detrimental to her both as a woman and an actress—he was much younger than her, but she survived him—she left some claims on the Crow Street Theatre, which her executors did not think it worth while to pursue—her theatrical wardrobe was seized on by an innkeeper in Wales for a debt contracted by Crawford. (*From her Nephew and Executor.*)

Mrs. Crawford was graceful, genteel, spirited, and feeling—she had a certain modest gaiety in her manner and address that at once conciliated respect and affection—in her figure she was just above the middle size—she had a fair complexion and was well made—her hair was of a light auburn, and fell gracefully on her shoulders in those parts which required this mode of head-dress—her features were regular and corresponding—(*Cooke and Dram. Censor*)—she was very short sighted, which was some disadvantage to her on the stage——in her best days she

was a first rate Tragic actress, but she played so well in Comedy, that if she had never spoken one line of blank verse, she would have been at the head of her profession—she said that she played Tragedy to please the town, but Comedy to please herself—she was never anxious for the patronage of Ladies of Quality, as if she acted well, the public would support her, and if she did not, no interest could be of essential service. *(Simons.)*

The Dramatic Censor in 1770 commends her in Mrs. Sullen—Calista—Belvidera—Monimia—Constance—Rutland—Athanais—and more particularly in Lady Townly—Rosalind—Zenobia and Arpasia—if in some of these parts she was excelled by a rival actress in particular scenes, yet she was more consistent on the whole—he considers Lady Macbeth as quite out of her line.

Cooke in 1804 says that in Desdemona she had no competitor during the whole of her stage life—in Euphrasia he prefers her to any other actress—he seems not to have mentioned her Alicia—yet this was certainly one of her best characters—she was excellent in the Irish Widow, but her grand part was Lady Randolph, in which character she was superiour even to Mrs. Siddons—her manner of saying "was he alive?" was equal to any thing that was ever heard on the stage——In 1801 Mr. Simons, in a small party at Bath, went through the scene between Old Norval and Lady Randolph—his imitation of Mrs. Crawford was most perfect, particularly in the 3 words—Mrs. Piozzi, who was present said to him—"do not do that before Mrs. Siddons, she would "not be pleased."

Cooke says, " when the manager of C. G. made " Mrs. Crawford liberal offers to return to the stage " once more, she was the first to feel her own ina- " bilities for such an attempt—her friends however " persuaded her, and she accepted the offer—but " what a falling off was there!—now and then the " gleams of former excellence appeared; but, alas! " they were momentary, and produced nothing but a " melancholy comparison, between what she had " been, and what she then was—a few trials con- " vinced her it was too late, and she retired from the " stage for ever.

" Mrs. Crawford died Nov. 29 1801, and was " buried near Barry in the cloisters of Westminster " Abbey."

Cooke laments that there is no print of Mrs. Crawford—there seems to have been no regular and detached print published—but Bell in his Shakspeare and British Theatre has inserted prints of her in Constance—Belvidera—Athanais—Phædra—Mariamne and Sophonisba.

Mrs. Crawford's characters.

Crow Street Dublin 1758-1759. As Mrs. Dancer —Cordelia—Monimia.

1759-1760. Millamant—Mrs. Sullen—Andromache—Juliet—Donna Perriera in Marplot—Desdemona—Belvidera—Jane Shore—Octavia in All for Love—Imoinda.

1760-1761. Helena in All's Well—Miranda in

Busy Body—Mrs. Conquest in Lady's last Stake—Angelica in Love for Love.

1761-1762. Biddy Tipkin in Tender Husband.

1762-1763. Harriet in Guardian—*Mrs. Dogherty in True-born Irishman.

1763-1764. Almeria in Mourning Bride.

1764-1765. Polly Peachum—Patty in Maid of the Mill.

1765-1766. } Hitchcock does not mention any new
1766-1767. } character.

Hay. 1767. Polly Peachum — * Countess of Salisbury, &c.

D. L. 1767-1768. Sigismunda—Cordelia—Rosalind—Desdemona—Zara in ditto—Indiana—Monimia—Almeria — Sylvia in R. O.—Mrs. Sullen—Belvidera—Lady Townly — Lady Macbeth—*Mrs. Harley in False Delicacy—*Zenobia—Statira—Perdita in Florizel and Perdita—Cleopatra in All for Love—Portia in M. of V.—Athanais.

1768-1769. As Mrs. Barry—Violante—Arpasia—Lady Randolph — Alicia — Rutland—*Rivine in Fatal Discovery—Imoinda—Calista.

1769-1770. * Tragic Muse in Jubilee — Lady Percy—Eudocia in Siege of Damascus—*Miss Montagu in Word to the Wise—Mariamne in ditto—Lady Brute—Merope.

1770-1771. Imogen—*Almida in ditto—Sir Harry Wildair—Mrs. Beverley—Mrs. Conquest.

1771-1772. Juliet—*Evanthe in Timon altered—*Augusta Aubrey in Fashionable Lover—*Grecian Daughter—Biddy Tipkin—Isabella in ditto.

1772-1773. *Irish Widow — *Maria in Duel—Octavia in All for Love—*Ormisinda in Alonzo.

1773-1774. Constance in King John—*Sethona in ditto—Phædra in P. and H.

C. G. 1774-1775. Beatrice in Much Ado—Hermione in D. M.—*Eleanora in Edward and Eleanora—Clarinda in S. H.

1775-1776. Horatia in Roman Father.

1776-1777. Millamant—Viola.

1777-1778. Mandane in Orphan of China—*Elwina in Percy—*Ethelswida in Alfred—Iphigenia in ditto, or Victim.

1778-1779. As Mrs. Crawford—no new character.

1779-1780. Not engaged.

Hay. 1780. Engaged—no new character.

D. L. 1780-1781. Jane Shore—* Deianira in Royal Suppliants—Catharine in C. and P.

1781-1782. She acted one night—and then went to Ireland.

Dublin 1782-1783. Adelaide in Count of Narbonne.

C. G. 1783-1784. Engaged—no new character.

1784-1785. Zaphira in Barbarossa.

* *Originally.*

Cooke commends Mrs. Crawford in Mrs. Frail and Widow Belmour—she seems to have played these parts in Ireland, but not in England.

Quick's article with Harris expired at the end of this season—he said that on renewing it he must, on

account of his health, stipulate that he should not be called on to act both in play and farce—Harris objected to this, as it would render his services of little use—thus they parted—Quick came to town at the opening of the theatre, and took care to let Harris know that he was in his usual lodgings—Harris early in the season put Munden into one of Quick's best parts—he was favourably received, and Harris gave himself no farther trouble about Quick ——Quick seems to have thrown himself out of a good engagement rather foolishly—health is a paramount consideration, but Quick's parts were not of a fatiguing nature, and the stipulation, which he wanted to make, must have deranged the business of the theatre very materially—at the latter end of Sep. Quick engaged himself for about a fortnight at Bristol and Bath, when he generally played both in play and farce—he took care to have it mentioned both in the Bristol and Bath bills, that he was acting by the permission of the Manager of C. G.

Quick's characters—selection only.

Hay. 1767. One of the Pupils in the Orators.

C. G. 1767-1768. *Postboy in Oxonian in Town and Good-natured Man.

1769-1770. Peter in Romeo and Juliet—*Ostler in Man and Wife—Simon Pure—*Skiff in Brothers —3d Witch—Elbow in M. for M.—Coupler in Re-

lapse—Gripe in Cheats of Scapin—1st Gravedigger —Taylor in Catharine and Petruchio.

1770-1771. Puritan in Duke and no Duke——Mungo—Canton—Zorobabel in Country Madcap —*Clown in Mother Shipton—Sir Harry Beagle—Beau Mordecai—Vamp in Author—Clown in Winter's Tale—Francisco in Merry Counterfeit—Zachary Fungus in Commissary—Daniel in Oroonoko.

1771-1772. Scrub — Rigdum Funnidos — Old Philpot.

Liverpool 1772. Prattle—Coupee in Virgin Unmasked—Dr. Druid in Fashionable Lover—Brush in C. M.—Pan—Argus in Contrivances—Lovel in High Life—Lord Trinket.

C. G. 1772-1773. *Consol in Cross Purposes—Tester—Periwinkle—*Momus in Golden Pippin—*Tony Lumpkin—Sable in Funeral—Trapland in Love for Love—Gentleman Usher in King Lear—Lady Pentweazel in Interlude from Taste—Old Mask in Musical Lady—Honeycombe.

Liverpool 1773. Peachum—Sir Jasper in Mock Doctor—Jerry Sneak—Chatillon in King John—Jessamy in Lionel and Clarissa—Sir Roger Belmont in Foundling.

C. G. 1773-1774. Mawworm—Varland—Grumio —1st Recruit—Autolycus—2d Carrier in Henry 4th —Mufti in Don Sebastian—Cadwallader.

Liverpool 1774. Shallow in Merry Wives—Binnacle in Fair Quaker—Obediah in Committee—Sapling in Note of Hand—Snap in Love's last Shift—Shacklefigure in Country Lasses—Soto in She wou'd and she wou'd not—Sir Harry Harlowe in Neck or Nothing—Sir Tunbelly Clumsey in Man of Quality.

C. G. 1774-1775. Physician in Rehearsal—Oldrents in Jovial Crew—Town Clerk in Much ado—Squire Richard—*Orson in Romance of an Hour—*Acres—*Gripe in Two Misers—Papillion in Lyar—*Dr. Rosy in St. Patrick's Day—Foresight.

1775-1776. Launcelot in M. of V.—Don Pedro in Wonder—Sancho in Man's the Master—Lord Sands—*Isaac in Duenna—Fribble—Sir Bashful Constant—Sir Paul Plyant—*Drugget in Three Weeks after Marriage—Sir Francis Gripe—Sancho in Love makes a Man—Gripus.

1776-1777. Polonius—Justice Clack in Jovial Crew—Cimberton—Ralph in Maid of the Mill—Trinculo—Sir Andrew Aguecheek—Sosia—Sancho in Don Quixote in England—Torrington in School for Wives.

1777-1778. Dogberry—Block in Reprisal—Razor in P. W.—Sir Benjamin Dove in Brothers—*Poor Vulcan—Touchstone—Sir Harry Sycamore—Watty Cockney in Romp—Little French Lawyer—Pistol in Henry 5th.

1778-1779. *Dimity in Wives Revenged—*Sir John Evergreen in Invasion—*Sir Wilful Wildman in Lady of the Manor—Dromio of Ephesus.

1779-1780. Asotus in Bondman—Slender in M. W.—Don Lewis in Love makes a Man—Antonio in Chances—*Hardy in Belle's Stratagem—Sir Solomon Sadlife—Aspin in Woman's a Riddle—Alexander the Little.

Liverpool 1780. Midas—Justice Solemn in Belphegor—Sir James Juniper in Summer Amusement—Master Stephen—Sir William Woodley in Times—Roderigo.

C. G. 1780-1781. *King Arthur in Tom Thumb as Burletta—Sancho in Mistake—Gomez in S. F. —Justice Greedy—Hothead in Sir Courtly Nice.

1781-1782. *Bobby Pendragon in Which is the Man—*Sir Toby Tacit in Positive Man—Spitfire in Wife's Relief—Doodle in London Cuckolds, as Farce —*Sir Solomon Dangle in Walloons.

1782-1783. *Spado in Castle of Andalusia—Waitwell in Way of the World—*Savil in Capricious Lady—*Don Cæsar in Bold Stroke for a Husband —Norandine in Knight of Malta—Mad Tailor in Pilgrim—*Diego in Spanish Curate, as Farce.

1783-1784. Justice Credulous in St. Patrick's Day—*Hillario in Magic Picture—*Dr. Feelove in More ways than One—Dorus in Cymon—Launce in Two Gentlemen of Verona—*Little John in Robin Hood—Sir John Daw in Silent Woman—Geta in Prophetess.

1784-1785. Cloten—Silence in Henry 4th part 2d —*Lapoche in Fontainbleau—Lying Valet—Nysa in Midas—Beau Clincher—*Sancho Panca in Barataria —*Sir Buzzard Savage in Fashionable Levities—Soto in Women Pleased—Old Man in Lethe.

1785-1786. *Walmsley in Appearance is against them—*Don Julio Pimiento in Choleric Fathers—Justice Woodcock—*Quiz in Love in a Camp—Major Oldfox in Plain Dealer—Bonamico in Bird in a Cage—Vellum—Lucullus in Timon of Athens—Mr. Euston in I'll tell you what!

1786-1787. *Sir Oliver Oldstock in He would be a Soldier—Old Gerald in Anatomist—*Sir Luke Tremor in Such things are—Sir Charles Clackit in

Guardian—Squire in Stage Coach—*General in Midnight Hour.

1787-1788. Thomas in Irish Widow—Sir Harry Gubbin in T. H.—Old Mirabel in Inconstant—Sir Christopher Curry in Inkle and Yarico—*Doctor in Animal Magnetism.

1788-1789. *Mac Gilpin in Highland Reel—*Alibi in Toy—Fondlewife—*Sir Harry Hazlewood in Pharo Table—*Little Hunchback—Alscrip—*Lord Scratch.

1789-1790. Alderman Smuggler—Davy in Bon Ton—Sterling—Barnacle in Gamesters—Richard 3d for his bt.—Col. Oldboy—Solomon in Quaker.

1790-1791. *Count Werling in German Hotel—Hurry in Maid of the Oaks—John Moody—Razor in Upholsterer—*Sir Walter Waring in Woodman—*Cockletop in Modern Antiques—*Sir George Thunder in Wild Oats.

1791-1792. Old Woman in Rule a Wife—*Col. Hubbub in Notoriety—*Silky in Road to Ruin—Paul Prig in Cozeners—*Squire Lubberly in Intrigues of a Morning.

1792-1793. *Dr. Dolores in Columbus—*Solus in Every one has his Fault—*Smalltrade in How to grow Rich—Antonio in Follies of a Day.

1793-1794. *Allbut in World in a Village—*Sir Gregory Oldwort in Love's Frailties—*Daniel in Travellers in Switzerland—Major Oakly—Toby Thatch in London Hermit—Mustapha in Don Sebastian.

1794-1795. *Sir Paul Perpetual in Rage—*Sir Robert Floyer in Town before you—*Fractioso in

Mysteries of the Castle — *Timothy Truncheon in Crotchet Lodge—*Dickins in Life's Vagaries—Lovegold in Miser—Judas in Bonduca—*Hale in Bank Note—*Item in Deserted Daughter.

1795-1796. *Alderman Arable in Speculation—*Toby Allspice—Dr. Caius.

1796-1797. Lope Tocho in Mountaineers—*Sir Bamber Blackletter in Fortune's Fool—*Sir Simon Flourish in Abroad and at Home—*Vortex in Cure for the Heart Ache—*Lord Priory in Wives as they were.

1797-1798. *Scud in False Impressions—Lord Duberly in Heir at Law—*Nicholas in Secrets worth Knowing—*Lord Vibrate in He's much to blame—Crabtree.

* *Originally.*

Quick acted Hardy and Lovegold for Miss Leak's benefit at D. L. May 9 1799—he acted Alibi for O'Keeffe's benefit at C. G. June 12 1800—and Isaac on the following night, for the benefit of the Bayswater Hospital—he was engaged at D. L. in 1801-1802, when Sheridan revived the Duenna, and wanted him for Isaac—he did not play any other part—Oulton says that he was engaged at the Lyceum in 1809, and made his first appearance in Isaac—he acted Don Pedro in the Wonder for the benefit of Mrs. Mattocks May 24 1813.

John Quick was long, and deservedly, a favourite of the town—his comic talents were purely original

—they were not richly fraught with a mellowness of humour, but still they possessed a certain quaintness and whimsicality, which proved an irresistible incentive to laughter—he had an oddity of voice which was peculiarly droll—he had not much variety, but his entrance was always the signal for hearty merriment. (*Strictures on the Performers* 1795.)

Quick played all the old men well—Isaac in the Duenna seems to have been his best part—he was very happy in the 1st Gravedigger—Beau Mordecai —Tony Lumpkin — Poor Vulcan—Little French Lawyer—Dromio of Ephesus—King Arthur—Bobby Pendragon — Spado — Launce — Little John—Sir Luke Tremor, &c.

Edwin gained more applause than Quick, or Parsons—but he was not so good an actor as either of them—he required to have parts written expressly for him—when an old Comedy was revived, there was generally a part in it for Quick and Parsons—but not one for Edwin.

Quick died in April 1831—he was said to be about 83.

HAY. 1798.

June 12. Battle of Hexham, with Blue Devils. (acted but once) Megrim = Fawcett: Demisou = Munden: James = Wathen: Annette = Mrs. Gibbs.

16. Inkle and Yarico. Inkle = Johnstone.

21. Spanish Barber, and Honest Thieves. Abel = Suett.

23. Never acted, Inquisitor. Francisco (the Inquisitor) = Barrymore: Alberto = H. Johnston: Fernando (brother to Francisco) = C. Kemble: the Patriarch = J. Aikin: Lelio (servant to Alberto) = R. Palmer: Don Manuel (friend to Alberto) = Trueman: Leonora (niece to the Patriarch) = Miss De Camp: Licia (her maid) = Mrs. Harlowe: Violante (friend to Leonora) = Miss Heard:—acted 3 times —Alberto and Leonora are betrothed, and attached to one another in the strongest manner—Alberto is thrown into the prison of the Inquisition—he makes his escape, and takes refuge at Leonora's—he conceals himself in the pavilion—Francisco discovers the place of Alberto's confinement—and Alberto is brought in in chains—he treats the Inquisitor with scorn—Fernando is in love with Leonora—Francisco is desirous to promote their union—and not scrupulous about the means by which that object is to be attained—Fernando, on the contrary, declares that if he cannot obtain Leonora's heart, he would not accept her hand—the Patriarch is by his office

at the head of the Inquisition—he is a man of a mild disposition, and disapproves of the violence with which Francisco had acted—Alberto is carried back to prison—a letter is found on Alberto addressed to the Patriarch—Francisco breaks open the seals of it, and discovers that Alberto is the son of the Patriarch—but born before the Patriarch was in orders —neither Alberto, nor the Patriarch, are at this time aware of the circumstance—Fernando highly disapproves of Francisco's conduct, and threatens to go to the Patriarch—Francisco pretends to be reconciled to his brother—but between the 4th and 5th acts, he throws him into prison—Leonora sends Alberto some poison, as she had promised to do—Francisco suffers Leonora to see Alberto—he knows their intention to kill themselves, and wishes them to do so—as Alberto and Leonora are on the point of swallowing poison, the Patriarch enters—and the play ends happily — the catastrophe is not well managed—Fernando says, that Francisco, on finding himself discovered, had stabbed himself, but not mortally—that the terrors of guilt had shaken his soul—and that he had warned Alberto's friends to fly and save him—this sudden change, in a man of a diabolical disposition, is not very natural——the Inquisitor was written by Holcroft—it is on the whole a good play—the character of Francisco is admirably drawn, till after he has made his last exit—in a moral point of view, the solemn and repeated resolutions of Alberto and Leonora to commit suicide are highly reprehensible —Holcroft in his preface says that his play was listened to with laughter and contempt—he was quite right in printing it, as it adds considerably to his re-

putation as a dramatic writer—he says that the Inquisitor is in part translation, and in part original —the scene lies at Lisbon.

27. Beggar's Opera. Macheath = Kelly: Lucy = Miss De Camp.

29. Zorinski, and Village Lawyer.

30. Italian Monk. Schedoni = Barrymore, 1st time.

July 4. Children in the Wood. Walter = H. Johnston, 2d time.

6. Never acted, Throw Physic to the Dogs. Caleb Quotem = Fawcett: Sir Nathan Nervous = Suett: Capt. Hardiman = Trueman: Brookly = Caulfield: Johnny = Wathen: Hannah = Mrs. Gibbs: Augusta = Mrs. Edward: Mrs. Tidy = Mrs. Davenport: Mrs. Quotem = Mrs. Hale:—this musical F. in 2 acts was acted twice—it was written by Lee, who called it Caleb Quotem and his Wife, but the title was changed at the theatre—the songs only were printed at *this* time.

Colman Jun. published the Review in 1808—in his advertisement he says—"the following Farce was, "unavoidably, constructed in haste, when novelty "was wanted on a sudden, towards the close of a "theatrical season—to save time in its completion, "the first scene of Caleb Quotum was extracted "from a piece, (written by a Mr. Lee) call'd, Throw "Physick to the Dogs, which had been damn'd two "seasons before—on putting the Review to press, "Mr. Lee refused his consent to the publication of "this scene—the chasm, thus occasion'd, has been "kindly filled by my friend, Mr. Thomas Dibdin; "who has readily allowed me to insert—(with very

" little alteration of his own, to adapt it to the pur-
" pose)—part of the dialogue in a character call'd
" Dr. Scarecrow—extant in a Farce of his, entitled,
" Sunshine after Rain, and printed fifteen years ago
" —hence it appears, that I have now, borrowed the
" original Caleb Quotem, which Mr. Lee had taken,
" alter'd, and christen'd anew."

Lee in April 1809 published an Op. in 3 acts called, Caleb Quotem and his Wife! or Paint, Poetry, and Putty!—to which was added a Postcript, including the scene always play'd in the Review, but omitted in the edition lately published by George Colman Esq.—Lee in his preface says—" on sending
" the following scenes to the press, some explana-
" tion is absolutely necessary * * Caleb Quotem
" was written (and *performed* in the country) about
" 20 years ago—this circumstance is still in the re-
" collection of several performers, and my reasons
" for adverting to it, will presently appear—in 1796,
" the piece (then in 3 acts) was read by Mr. Harris,
" * * some months afterwards the manuscript was
" sent to Mr. Colman, and returned with the *cus-*
" *tomary* answer—it was next shewn to Mr. Faw-
" cett, approved of, and by his exertions brought
" before a London audience—to him therefore thanks
" are due for the introduction of Caleb Quotem—
" and his admirable acting has rendered the charac-
" ter an established favourite—every line of Quotem
" was, from the first, well received—(so, at least, I
" was informed by the public prints, for I was not in
" London at the time; and, as the Farce had been
" new christened, I did not know it was mine when
" I saw it advertised)—some other parts of the

" piece met with a different fate, and after being re-
" presented 2 nights, it was withdrawn for altera-
" tion—the necessary changes were soon made, new
" names given to most of the characters, and scarcely
" any speeches left the same, except what belonged
" to Quotem—in this altered state—(very similar to
" the copy here given)—it was again sent by me
" to the theatre—I naturally expected that another
" trial would have been given it, or to be informed
" to the contrary—instead of which, some months
" afterwards, the Review was brought out, with the
" character of Caleb Quotem from this Farce—the
" first scene literally, and the general outline of the
" whole part, as the reader will find on perusal—
" this was done without my knowledge, and of course
" without my approbation * * after a lapse of
" so many years these scenes would not have been
" laid before the public but for the following circum-
" stances—a short time ago Mr. Colman printed the
" Farce of The Review, with the part of Caleb
" Quotem quite different from what it is always re-
" presented—instead of the real character, some
" speeches are introduced, said to be altered from a
" part called Doctor Scarecrow, but evidently con-
" trived for another purpose—an artifice very much
" beneath the quarter from whence it springs—the
" excuse alleged for so doing, is, that ' Mr. Lee re-
" fused his consent to the publication"—this is not
" actually the truth—I did not refuse; I only desired
" the publication to be suspended till it was ascer-
" tained what acknowledgment would be made—I
" did not mean pecuniary acknowledgment—I was
" not simple enough to expect that—I only wished

" to know in what terms my share of the composi-
" tion would be acknowledged—for in all that had
" occurred before, tho' not deceived, I had certainly
" been much disappointed—let me ask, by the bye
" —what right had Mr. Colman to expect my consent?
" —no reward had been offered me, for the acting
" (notwithstanding its great success) nor was any
" promise held out for the printing of it * *
" since Quotem appeared, there have been several
" parts where, perhaps, some kind of resemblance
" may be noticed—I only allude to the matter for the
" sake of observing that if the likeness is any where
" thought too strong, the fault does not lie with me,
" as Caleb Quotum was undoubtedly the first—I
" verily believe that by this time Mr. Colman heartily
" repents ever having had any thing to do with me,
" or my farces—I am afraid, that like some other
" great people, he is not enough accustomed to hear
" truth, to be pleased with the sound of it!"

Lee's Op. has not much to recommend it, except the characters of Caleb Quotem and Mrs. Bustle—there is scarcely any plot——Oddly had opposed his niece's union with Layton—at the conclusion he consents to it—Mrs. Bustle is Oddly's housekeeper who disturbs every body with her excessive cleanliness—she is of course the same character as Mrs. Tidy in Throw Physic to the Dogs—Oddly seems to be Sir Nathan Nervous, with alterations—Johnny is in both the pieces, as also Mrs. Quotem.

7. London Hermit. Young Pranks = Fawcett

19. Surrender of Calais. Eustace de St. Pierre = C. Kemble, 2d time: Ribaumont = Barrymore.

20. Lionel and Clarissa. Lionel = Kelly: Col.

Oldboy = Munden : Diana = Miss De Camp : Jenny = Mrs. Gibbs.

21. Never acted, Cambro-Britons. Llewellyn, Prince of Wales (in love with Elinor) = Barrymore : Prince David (his brother) = C. Kemble : O'Turloch (an Irish piper) = Johnstone : Shenkin = Munden : Cadwall (his son—in love with Winifred) = R. Palmer : Bard = H. Johnston : Gwyn = Suett : King Edward = Davies : Elinor (in love with Llewellyn) = Miss De Camp : Winifred (in love with Cadwall) = Mrs. Bland : Lady Griffith's Shade = Mrs. Gibbs : —acted 12 times—this historical play, in 3 acts, is founded on the invasion of Wales by Edward the 1st——Prince David had joined the English—Elinor is taken prisoner, and carried to Chester—David makes love to her—she rejects him with scorn —Llewellyn goes to Chester in the disguise of a pilgrim—O'Turloch, Gwyn and Winifred are disguised as minstrels—O'Turloch gives Elinor a letter from Llewellyn—the scene changes to the Abbey—Llewellin and Elinor embrace—David enters—David and Llewellyn quarrel—Llewellyn discovers himself—as they are going to fight, a voice from Lady Griffith's tomb calls on them to forbear—the upper part of the tomb falls down—and the Shade of Lady Griffith, who is their mother, rises in her funeral dress—she enjoins them to be reconciled, and they comply with her injunction—at the conclusion, King Edward disclaims all thoughts of conquest—he and Llewellyn become friends — Llewellyn and Elinor are united——this play was written by Boaden—it should seem from the preface, that his chief object in writing it was to shew his Patriotism and Loyalty

—in this he has succeeded—in the inferiour consideration of writing a good dramatic piece, he has been very unsuccessful—his play is a vile mixture of Tragedy, Comedy, and Opera—and to crown the whole we are treated with a Ghost—in the 3d act, a Welsh Bard, from the top of a cliff, vents his reproaches on King Edward, and then throws himself into a torrent below—in this scene Boaden has very fairly made some use of Gray's famous Ode of the Bard—this is indeed the best part of the play.

Aug. 6. For bt. of Mrs. Gibbs. Heir at Law, with Sylvester Daggerwood, and Farmer. Betty Blackberry = Mrs. Gibbs, 1st time.

8. Cross Purposes. Grub = Munden: Chapeau = R. Palmer: Mrs. Grub = Mrs. Davenport:—after which, Ways and Means. Sir David Dunder = Fawcett, 2d time: Random = Barrymore: Tiptoe = R. Palmer: Kitty = Mrs. Gibbs: Lady Dunder = Mrs. Davenport, 2d time:—and Dead Alive. Motley = Fawcett: Sir Walter Weathercock = Suett: Miss Hebe Wintertop = Mrs. Davenport: Comfit = Miss De Camp.

9. Bannister's bt. Iron Chest. Sir Edward Mortimer = H. Johnston.

11. Never acted, False and True. Lealto (servant to Florenzi—in love with Lauretta) = C. Kemble: O'Rafarty (a poor Irishman) = Johnstone: Count Florenzi = Trueman: Marchese Caliari = Barrymore: Count Benini = Munden: Malevole (servant to Florenzi) = Waldron Jun.: Marchesa Veteria (an old lady) = Mrs. Davenport: Janetta (her maid) = Mrs. Bland: Juliana (daughter to Benini) = Miss Heard: Lauretta (in love with Lealto) = Miss Grif-

fths :—acted 10 times—Florenzi and Juliana are engaged to marry—Caliari pretends to be the friend of Florenzi, but is secretly his rival—Florenzi, on his return to Naples, is attacked by some assassins in the pay of Caliari—but his life is saved by the courage of Lealto—Caliari determines to be revenged on Lealto for his fidelity to his master—he bribes Malevole — Malevole steals Juliana's picture from Florenzi, and puts it into Lealto's pocket—Florenzi makes great search for the picture—the picture is found on Lealto, and Florenzi dismisses him from his service—Malevole promises to let the assassins into Florenzi's chamber at night—Lealto overhears their discourse—Caliari and the assassins are concealed in Florenzi's chamber—as they are about to murder Florenzi, Lealto enters with a party of soldiers—Caliari is discovered, and carried off—Florenzi marries Juliana, and rewards Lealto—in the underplot, Count Benini pays his addresses to Veteria for the sake of her money—she rejects them with scorn—Benini dresses up O'Rafarty as a nobleman—he marries Veteria——this play in 3 acts is attributed to Moultru—it is a moderate piece—it is not called an Opera, but there are 12 songs in it.

14. Munden's bt. Never acted there, Road to Ruin. Goldfinch = Fawcett : Silky = Suett : Sophia = Mrs. Gibbs : Mrs. Warren = Mrs. Davenport.

18. For bt. of the 4 Youngest Orphans of the late Mr. Palmer. Heir at Law.

21. Miss De Camp's bt. Much ado. Benedick = Barrymore, 1st time : Leonato = J. Aikin : Claudio = C. Kemble, 1st time : Dogberry = Suett : Beatrice

(for that night only) = Mrs. Jordan : Hero = Miss De Camp :—with Poor Soldier. Patrick (for that night only) = Miss De Camp.

29. C. Kemble acted Shylock, 1st time.

Sep. 3. Hamlet = H. Johnston, 2d time : Ghost = Barrymore : Ostrick = R. Palmer : 1st Gravedigger = Suett : Ophelia = Mrs. H. Johnston, her 1st app.

6. Mountaineers. Bulcazin Muley = Egerton, 1st app.

10. Jewell's bt. Not acted 7 years, Rivals. Sir Anthony Absolute = Davenport : Capt. Absolute = Barrymore : Faulkland = C. Kemble : Acres = Munden : Sir Lucius = Johnstone : Fag = R. Palmer : David = Suett : Lydia = Mrs. Gibbs : Julia = Miss De Camp : Mrs. Malaprop = Mrs. Davenport.

Dec. 17. By authority of the Lord Chamberlain. For Lacy's bt. Jealous Wife. Oakly = Lacy : Mrs. Oakly = *Mrs. Abington* :—with Sylvester Daggerwood, and High Life below Stairs. Lovel = Dowton : Kitty = Miss Pope.

BATH 1797–1798.

At the beginning of the season the company played chiefly at Bristol.

Sep. 25. Quick from C. G. acted Tony Lumpkin, and Miser.

27. Duenna. Isaac = Quick.

29. Brothers. Sir Benjamin Dove = Quick :—with Quaker. Solomon = Quick.

Oct. 2. Quick acted Hardy, and Lying Valet.

4. Love makes a Man. Don Lewis = Quick.

6. Quick acted Spado, and Barnaby Brittle.

9. Quick's bt. Way to get Married. Allspice = Quick :—with Hartford Bridge. Sir Gregory Forester = Quick :—Edwin from Dublin, who was shortly to have made his app. in a favourite character, acted Peregrine Forester, Williamson, who was to have played the part being taken ill.

Quick acted only 2 nights at Bath.

Bath Oct. 14. Mrs. Edwin from Dublin made her 1st app. in Amanthis and Roxalana.

21. As you like it. Rosalind = Mrs. Edwin :—with Prize. Lenitive = Edwin, 1st app. there : Caroline = Mrs. Edwin.

Nov. 7. Roman Father. Horatius = Harley : Horatia = Miss Allingham from C. G., 1st app.

9. Heir at Law. Dr. Pangloss = Elliston : Daniel Dowlas = Blisset : Dick Dowlas = Edwin : Zekiel Homespun = Biggs : Stedfast = Harley : Cecily

Homespun = Mrs. Edwin : Deborah Dowlas = Mrs. Didier : Caroline Dormer = Miss Allingham.

23. Not acted 20 years, Jubilee—in the Pageant Elliston walked as Jachimo and Shylock :—Edwin as Ghost in Hamlet and Falstaff.

Dec. 5. Will. Sir Solomon Cynic = Harley : Howard = Elliston : Veritas = Edwin : Albina Mandeville = Mrs. Edwin :—with Midnight Hour. Flora = Mrs. Edwin.

14. Provoked Husband. Lady Townly = Miss Allingham : Miss Jenny = Mrs. Edwin :—with Raymond and Agnes. Robert = Edwin :—acted several times.

26. Road to Ruin. Goldfinch = Edwin.

Jan. —. Incledon acted some few nights.

March 6. Blisset's bt. West Indian. Varland = Blisset : Miss Rusport = Mrs. Edwin :—after the play Blisset will deliver an address called—the Seven Ages of an Actor's Life, or Blisset's Farewell.

April 21. Castle Spectre. Osmond = Elliston : Percy = Dimond : Reginald = Harley : Motley = Edwin : Hassan = Eyre : Angela = Mrs. Edwin : Alice = Mrs. Didier : Evelina = Miss Allingham.

May 15. Edwin's bt. Purse. Will Steady = Edwin :—with Child of Nature and Midas. Midas (in imitation of his Father) = Edwin.

22. Mrs. Taylor's bt. Rage. Lady Sarah Savage (for that night only) = Mrs. Edwin :—with Imitations by Taylor for the last time—he imitated the actors who were, or had been, on the Bath stage—viz. Elliston in Dr. Pangloss, &c.——Mrs. Taylor was Miss Herbert, who had been several years on this stage.

June 7. Henry 5th = Elliston, 1st time : Fluellin = Edwin.

23. Murray from C. G. acted Shylock.

30. Guardian. Harriet = Miss Murray, 4th app. on any stage.

July 7. Miss Murray acted Amanthis, and Perdita.

The Company removed to Bristol June 11.

July 16. Murray's bt. King Lear. Lear = Murray: Bastard = Elliston: Cordelia = Miss Murray, 1st time:—with Comus. Lady = Miss Murray:—£105.

23. Elliston's bt. Lie of the Day, with Edgar and Emmeline — Sylvester Daggerwood, and Peep behind the Curtain—Elliston acted Aircourt—Edgar—Sylvester Daggerwood, and Glib.

In the course of the season Elliston acted Dashwould—Hilario in Chimney Corner—Copper Captain—Welford in Fashionable Levities—Modely in Farm House — Vapid — Count of Narbonne—Jachimo—Gradus.

Mrs. Edwin acted Beatrice—Little Pickle—Lady Ruby—Letitia Hardy — Lady Teazle—Violante—Betty Blackberry—Miss Tittup—Susan in F. of D.—Miss Herbert in Fugitive—Wowski—Madelon—Widow Belmour—Moggy—Lucy Lockit—Madge—Maria in Citizen—Bridget—Annette in Robin Hood—Mrs. Oakly—Priscilla Tomboy—Lady Contest—Sophia in Road to Ruin—Lady Bell—Joanna in D. D.—Sophia in Lie of the Day—Marianne in Dramatist—Estifania—Lydia Languish—Miss Lucy in V. U.—Lady Flippant Savage — Rosina in S. B.—Aura in Farm House—Edward in Every one has his Fault—Miss Vortex—Fatima in Cymon—Adelaide in Count of Narbonne——at Bristol—Coun-

try Girl—Cymon in Cymon—Emmeline in Ed. and Em. — Miss Fuz—Clarinda in S. H. — Fanny in Clandestine Marriage.

Mrs. Edwin, at that time Miss Richards, acted Maria in the Citizen at C. G. Nov. 13 1789—she was engaged under Wilkinson in 1790—he thought her face not unlike Mrs. Bellamy's—she played Euphrosyne, and a variety of characters with success, and pleased much in Mrs. Jordan's line—Wilkinson was over-persuaded to allow her a fortnight's absence to assist in Lord Barrymore's private theatricals—she stayed beyond her time, which put Wilkinson to great inconvenience—a quarrel ensued on her return, and they parted—Mr. and Mrs. Edwin engaged under Wilkinson in 1794, and performed at Doncaster in Oct.—she was greatly improved—was excellent in the burletta scene in the Prize—no actress in or out of London was so able to sustain Mrs. Jordan's characters—an inch or two more in height would have been a great advantage to her — she possessed a handsome, expressive, and healthy countenance, aided by great spirit, nature, and sensibility—*(Wilkinson)*—in 1792 Edwin and his wife were at the Hay.

Edwin was a good actor for a provincial theatre—he often reminded one of his father—he acted Hengo in Bonduca at the Hay. in 1778—his 1st app. as a man was in the Apprentice for his father's benefit at C. G. March 26 1788—he left Bath in 1804—went to Dublin, and died there.

Francis Blisset left the stage at the close of this season—but he sometimes returned to it, either for

a certain number of nights, or to act for a benefit—he was deservedly a favourite with the Bath audience—Grub—Justice Woodcock—Sir Francis Wrong-head—Doiley—Vellum—Solus and Daniel Dowlas were some of his best parts—but he chiefly distinguished himself in Falstaff—he is said to have acted Aubrey well, and to have been very happy in Renault.

MISS HANNAH BRAND.

Miss Brand published 3 plays and some poems by subscription at Norwich in 1798.

1. Huniades—see D. L. Company Jan. 18 1792.

2. Conflict, or Love, Honour, and Pride—the D. P. are—Carlos, General of Castile—Don Manrique, Don Lopez, and Don Alvarez, Grandees of Castile—Don Raymond of Arragon—Donna Isabella, Queen of Castile—Donna Leonora, Queen Dowager of Arragon—Donna Elvira, Princess of Arragon—the scene lies at Valladolid—Donna Elvira is the rightful Queen of Arragon, but the throne had been usurped by Garcia before her birth—she was born and bred in Castile—at the opening of the play, the people of Arragon had revolted from Garcia, and had sent deputies to Elvira to hail her as Queen—

the Castilians recommend Don Manrique, Don Lopez, and Don Alvarez to Isabella, and request her to select one of them for her husband—the two Queens are in love with Carlos—Carlos had distinguished himself by his valour and other accomplishments—he is respected even by his enemies, but as his parentage is unknown, the Grandees look on him with some degree of contempt—Carlos believes himself to be the son of a shepherd in Arragon—Isabella creates Carlos a Marquis—she gives him a ring, and says that she will marry the person whom Carlos shall recommend to her choice by giving him the ring—Carlos declares that he will give the ring to nobody, except the person who shall vanquish him in single combat—at the conclusion, Carlos turns out to be Sancho, the son of Ferdinand King of Arragon, and consequently his heir—Elvira, on finding that Carlos is her brother, gives her hand to Alvarez—Isabella marries Carlos—in the course of the play, the Usurper of Arragon is said to have been killed—the Conflict is in blank verse—it is not badly written—the plot is romantic—the Editor of the B. D. says that Miss Brand's play is an alteration of Corneille's Don Sancho of Arragon—but some of the leading circumstances in her piece are so like to some of the leading circumstances in Don Garcia of Navarre, that it is hardly possible that she should not have taken them from Moliere—see Moliere vol 2d at the end of 1754-1755—Miss Brand may possibly have blended the two plays together—she calls her play a Heroick Comedy—very improperly, as there is nothing comic in it—she has evidently borrowed the expression from Moliere.

3. Adelinda—the scene lies at Paris—the D. P. are—Marquis D'Olstain—Count D'Olstain—Strasbourg—Adelinda D'Olstain—Marchioness D'Olstain—Zella—Dorcas, a farmer's widow—Flora, woman to the Marchioness—the Marquis insists that Adelinda should marry the Count, who is his relation, and the heir to his title—Adelinda does not like him—she is secretly in love with Strasbourg, who is her father's confidential servant, and a sort of gentleman—he is in love with Adelinda—but suspected of being in love with Zella, the daughter of Dorcas—he encourages the supposition, for the sake of concealing the object of his real attachment—Zella is very beautiful—she has had an education superiour to her situation in life—the Count, tho' engaged to Adelinda, cannot help admiring Zella—the Marquis becomes very partial to her—at the conclusion it appears, that Dorcas, to whom the Marchioness had given her daughter to nurse, had changed the children—and that Zella is really the daughter of the Marquis—she marries the Count—Adelinda had been privately married to Strasbourg—this is on the whole a good C.—it seems to have been borrowed, wholly or in part, from the French.

Miss Brand told Wilkinson that she was intimately acquainted with the Italian, French, Latin, and Greek authors, and hinted to him that she piqued herself on her knowledge of grammar—she had notwithstanding a provincial dialect—*(Wilkinson)*—and in her writings (as is frequently the case with female authors) she is guilty of several inaccuracies—one instance may suffice—in Adelinda, she makes Zella

say—"orphan*ed* as I am"—on the whole she appears o be a sensible woman with great oddities.

JOHN O'KEEFFE.

O'Keeffe in 1798 published his Works by Subscription in 4 vols. 8vo.—in his preface he regrets, that an inconsiderate disposal of the copyright of his pieces, called the Son in Law, the Agreeable Surprise, the Young Quaker, the Dead Alive, and Peeping Tom, to the late Manager of the Hay., prevents their appearance in that collection—whereas, if they had been sold to a bookseller and consequently published, they might have appeared in it, at the expiration of 14 years—a term which had long elapsed—he adds, that Harris, who had purchased the copyright of several of his other pieces, had kindly permitted him to print them.

O'Keeffe has inserted in his works several of his pieces, which had not been printed before—but there are some of them which had been acted, but which he has not inserted—the pieces now published for the 1st time were—Lad of the Hills—Magic Banner—Basket Maker—Blacksmith of Antwerp—Beggar on Horseback — Castle of Andalusia—Czar—Dol-

drum—Farmer — Fontainbleau—Highland Reel — Little Hunchback—Love in a Camp—Man Milliner —Modern Antiques—Poor Soldier—Positive Man —Sprigs of Laurel—Tantara rara Rogues all.

To these must be added Le Granadier—this piece in 3 parts was meant for representation at C. G. in 1789—it has several songs, some little dialogue, and a description of the business in all the scenes, but it is merely the foundation of a play which was never finished — O'Keeffe meant to have exhibited the taking of the Bastile with other recent events at Paris—see his Recollections vol. 2 p. 143.

O'Keeffe is certainly not to be depended on, as to the date of the year, in which he says his pieces came out, or as to the cast of them—he has, in more instances than one, given the cast as he intended the characters to be performed, and not as they were really acted—this is put past a doubt by the bills of the day.

Tho' some of O'Keeffe's Comedies and Farces were damned, or coolly received, yet he must on the whole be considered as a very successful author—in a literary point of view his productions have not a vast deal to recommend them—most of them are better calculated for representation than perusal—he frequently makes one person mistaken for another, and then writes a scene of equivocation—without punning and equivocation he could not write—having been an actor himself, he understood the trick of the stage, and how to adapt his characters to the performers who were to represent them.

In 1826 O'Keeffe enumerates no less than 68

pieces as written by him—of these, Wild Oats, and the Young Quaker are the two best — Tony Lumpkin in Town — Son in Law—Dead Alive — Agreeable Surprise — Poor Soldier — Farmer — Prisoner at Large, and Modern Antiques are good Farces—Castle of Andalusia, and Fontainbleau are pretty good Operas—the rest are either trifles, or such pieces as do O'Keeffe but little credit.

O'Keeffe in 1826 published the Recollections of his Life—his 2 vols are on the whole entertaining—they contain a good deal of theatrical information—it appears from them that his benefit at C. G. in 1800 produced about £360—with which (excepting about £60) he purchased a small annuity for his life —in Dec. 1803 he obtained another annuity of 20 Guineas from C. G. theatre—and in return he gave Harris 7 of his manuscript pieces—6 of which had not been acted—Harris seems to have made no use of them—In Jan. 1826 the King granted O'Keeffe a pension of 100 guineas annually—and paid the 1st year in advance.

D. L. 1798–1799.

Sept. 15. For bt. of Palmer's Orphan Family—the Stranger. Baron Steinfort = Barrymore: Count Wintersen = Holland: Countess Wintersen = Miss Biggs:—with Citizen. Maria = Mrs. Jordan:—Barrymore succeeded to several of Palmer's characters—he was a poor substitute.

18. Macbeth. Macduff = Barrymore: Witches = R. Palmer, Wewitzer, and Suett:—with My Grandmother.

The Public are respectfully informed that Mr. J. Aikin is appointed Manager.

25. Richard the 3d = Kemble: Henry 6th = J. Aikin: Richmond = C. Kemble: Queen = Mrs. Powell: Lady Anne = Miss Miller: — with Bon Ton. Miss Tittup = Miss Mellon.

27. Not acted 10 years, Maid of the Mill. Lord Aimworth = Kelly: Sir Harry Sycamore = Suett: Giles = Dignum: Ralph = Biggs, from Bath, 1st app.: Fairfield = J. Aikin: Mervin = Trueman: Patty = Mrs. Crouch: Fanny = Mrs. Bland: Lady Sycamore = Mrs. Walcot: Theodosia = Miss Leak:— with Agreeable Surprise. Lingo = Biggs: Sir Felix Friendly = Suett: Cowslip = Miss Mellon: Mrs. Cheshire = Mrs. Walcot: Fringe = Miss De Camp:—the Theatrical Remembrancer says that Biggs only lived to perform twice.

Oct. 2. Not acted 7 years, Revenge. Zanga =

Kemble: Alonzo = Barrymore: Carlos = C. Kemble: Leonora = Mrs. Powell.

4. Hamlet. Ghost = Barrymore: Polonius = Dowton:—with Apprentice. Dick = Bannister Jun.: Simon = Suett.

8. Castle Spectre. Father Philip = R. Palmer: Percy = C. Kemble: Reginald = J. Aikin: Motley = Russel: Angela = Miss Biggs, 1st time.

11. Much ado, with Blue Beard. Abomelique = Barrymore.

13. Beaux Stratagem. Archer = Barrymore: Scrub = Biggs, his 2d app.: Aimwell = Middleton from C. G., his 1st app.: Mrs. Sullen = Miss Biggs: Cherry = Miss Mellon: Dorinda = Miss De Camp.

18. Clandestine Marriage. Brush = R. Palmer: Fanny = Miss Biggs: with (2d time) Outlaws—C. Kemble—Biggs—Bannister Jun.:—Mrs. Crouch—Miss De Camp:— this musical Entertainment is attributed to Franklin, and is not printed.

20. Powell from Norwich made his 1st app. in Don Felix, and the Lyar.

25. Wheel of Fortune. Sydenham = Barrymore: Governor Tempest = King.

27. Measure for Measure. Lucio = R. Palmer: Angelo = Barrymore: Claudio = C. Kemble:—with Outlaws, 4th time:—Biggs, &c.—this must have been his sixth time of performing.

30. Jew. Eliza Ratcliffe = Miss Biggs.

Nov. 10. Rivals. Sir Anthony Absolute = Dowton: Capt. Absolute = Powell: Faulkland = Kemble: Acres = Bannister Jun.: Sir Lucius = R. Palmer: Lydia = Lady, 1st app.: Julia = Miss Biggs: Mrs. Malaprop = Miss Pope.

13. Merchant of Venice. Anthonio = Archer, his 2d app.

16. Grecian Daughter. Evander = Kemble: Dionysius = Barrymore: Philotas = C. Kemble: Euphrasia = Mrs. Powell:—with (3d time) Captive of Spilburg. Kourakin (servant to Korowitz—in love with Moola) = Bannister Jun.: Korowitz (a Bohemian nobleman) = Barrymore: Canzemar (his nephew) = Kelly: Mousic (servant to Canzemar) = Suett: Eugenia (the Captive of Spilburg) = Mrs. Crouch: Moola (in love with Kourakin) = Mrs. Bland:—acted about 15 times——Korowitz had married Eugenia privately—Canzemar had rescued her from some robbers, not knowing who she was—he had carried her to his house, and had in vain endeavoured to make her his mistress—he had released her, on condition that she would solemnly promise not to reveal what had passed—Korowitz suspects Eugenia of having been false to him, and confines her in a dungeon—Canzemar comes to his uncle's—Korowitz is arrested by the Emperour's orders—he intimates to Canzemar that a woman is confined in the dungeon of the castle—Canzemar, to his surprise, finds the woman to be Eugenia—Korowitz escapes from the guards—he sees Eugenia supported by Canzemar—Canzemar convinces him of Eugenia's innocence—Korowitz and Eugenia are reconciled——this piece is attributed to Hoare—it is professedly taken from the French—the dialogue is well written, but the plot is rather too serious for a musical Entertainment.

20. Dowton acted Governor Tempest.

22. Never acted there, Young Quaker. Young Sadboy = Powell: Chronicle = Suett: Shadrach = Wewitzer: Capt. Ambush = C. Kemble: Spatterdash = R. Palmer: Clod = Dowton: Dinah = Miss De Camp: Lady Rounceval = Mrs. Walcot: Pink = Miss Mellon: Araminta = Miss Leak.

30. Gamester. Stukely = Barrymore.

Dec. 3. Isabella. Villeroy = Barrymore.

4. Surrender of Calais. Eustace de St. Pierre = Cory, his 3d app.: 1st Carpenter = Suett: Julia = Miss De Camp.

5. Never acted, A Word for Nature. This C. is printed in Cumberland's posthumous works, as the Passive Husband—but without the names of the performers—the cast was probably—Leonard (son to Lady Truckle by a former husband) = Bannister Jun.: Sir Toby Truckle = Suett: Starling = R. Palmer: Runick (tutor to Leonard) = Dowton: Lord Glenandry = J. Aikin: Clifton (his nephew) = Barrymore: Patrick Malooney = Hollingsworth: Lady Truckle = Miss Pope: Matilda (daughter to Sir Toby by a former wife) = Miss Biggs: Mrs. Lofty = Mrs. Walcot: — acted 5 times —— Lady Truckle rules her husband with a rod of iron—she had extorted from him a contract by which Matilda was bound to marry Leonard — Matilda had consented to the contract to oblige her father—Leonard has an excellent natural disposition, but is awkward and illiterate—Lord Glenandy and Clifton arrive at Sir Toby's on a visit — Lady Truckle behaves in an outrageous manner—Leonard on finding that Clifton and Matilda had fallen mutually in love,

resigns the contract—his generosity is the greater, as he likes Matilda—a love letter from Lady Truckle to Starling falls into the hands of Lord Glenandry—and she is forced to agree to a separation from Sir Toby——the dialogue is well written, and the characters are well drawn, but the play is deficient in every other respect.

14. Bold Stroke for a Wife. Obediah Prim = J. Aikin.

19. Love makes a Man. Clodio = R. Palmer, 1st time: Don Lewis = Suett, 1st time: Louisa = Mrs. Powell.

20. Grecian Daughter. Euphrasia = Mrs. Siddons.

21. Country Girl. Moody = Dowton, 1st time: Miss Peggy = Miss Molini, her 4th app.

27. Douglas. Norval = C. Kemble, 1st time: Stranger = J. Aikin: Glenalvon = Cory, 1st time: Lady Randolph = Mrs. Siddons.

29. Never acted, Aurelio and Miranda. Aurelio = Kemble: Christoval = Bannister Jun.: Raymond (in love with Agnes) = Barrymore: Lorenzo (in love with Antonia) = C. Kemble: Pedro = Wewitzer: Zingaro (a gipsy) = Archer: Miranda (disguised as Eugenio) = Mrs. Siddons: Agnes (sister to Lorenzo) = Mrs. Powell: Prioress = Miss Tidswell: Antonia (in love with Lorenzo) = Miss Heard: Leonella (her aunt) = Mrs. Sparks: Zingarella (a gipsy) = Mrs. Bland:—acted 6 times—Aurelio is a Monk whose eloquence and holiness had made him the idol of all ranks of persons at Madrid—as he is sensible of no imperfections in himself, his severity to others is unbounded—Miranda had fallen in love with Aurelio—had disguised herself as a youth—and had acquired

his friendship—in the 2d act she ventures to acknowledge her sex to him—he at first insists that she should leave him, but is afterwards prevailed on to let her stay—he falls in love with her—and in the 4th act, presses her to comply with his wishes—marriage is out of the question as Aurelio is a monk—she is offended—Aurelio is informed by Zingaro, that he is heir to the house of De Medina—a circumstance which (as the author is pleased to say) absolves him from his vows—at the conclusion Aurelio and Miranda are united——there is an important underplot—Agnes is in love with Raymond, but had been forced to become a nun—Aurelio discovers their attachment—Agnes implores his mercy, but in vain—he delivers her to the Prioress — Agnes is brought to bed of a son—the Prioress is enraged, and Agnes is confined in a dungeon—Miranda gets access to Agnes, and carries away the child—the Prioress is going to stab Agnes, but is prevented by Aurelio—Agnes marries Raymond—this is a very poor play by Boaden—it is avowedly founded on the Romance of the Monk—but the most unwarrantable liberties are taken with the story—whatever may be the faults of the Romance, it is certainly interesting—the play is insipid—a ludicrous circumstance took place on the first night—in the 5th act, when Mrs. Siddons took the child from Mrs. Powell, there happened to be some hissing—Mrs. Siddons, not liking this, made her exit more rapidly than usual—in her hurry she struck the wooden child so violently against the door she was going through, that the head came tumbling down on the stage—Mrs. Powell had to say immediately—" Immortal power, preserve my child."

The Romance of the Monk occasioned the author to be called Monk Lewis by way of distinction.

Jan. 8. School for Scandal. Charles = Powell, 1st time: Lady Teazle = Miss Biggs, 1st time.

9. Rivals. Sir Anthony Absolute = King.

14. London Merchant. Millwood = Mrs. Powell.

17. Virgin Unmasked. Miss Lucy = Miss Mellon, 1st time.

19. Jane Shore. Dumont = Barrymore: — with, never acted, Feudal Times, or the Banquet Gallery. Martin, (chief servant to Ruthenwolf—in love with Rachael) = Bannister Jun.: Edmund (son to Fitzallan) = Kelly: Nicholas, (porter to Ruthenwolf) = Suett: Baron Ruthenwolf = Barrymore: Baron Fitzallan = Cory: Henry (his son) = Middleton: Andrew = Wathen: Claribel = Mrs. Crouch: Rachael (in love with Martin) = Mrs. Bland:—acted about 39 times——Edmund and Claribel were on the point of being married—Ruthenwolf had carried off Claribel from her father's, and confined her in his castle—Martin's life is saved by Edmund—Martin in return determines to assist Claribel in making her escape—he appoints Edmund to enter the window of the Banquet Gallery, which had not been used for 20 years—Ruthenwolf orders supper to be prepared in the Banquet Gallery—Martin endeavours to apprize Edmund, but fails in the attempt—Edmund gets in at the window unperceived, but is afterwards in great danger—at the conclusion, Fitzallan and his party attack Ruthenwolf's castle—Martin in a boat paddles to the drawbridge, and saws the joists—Ruthenwolf rushes upon the bridge and is plunged into the moat—Edmund and Claribel have a narrow escape—this

Drama in 2 acts was written by the younger Colman —if considered as a substitute for a Pantomime, and as such it was meant, it has considerable merit—the drunken porter is a very good character.

26. Belle's Stratagem. Letitia Hardy = Miss Biggs.

27. Young Quaker. Young Sadboy = Bannister Jun.

31. Child of Nature. Almanza = Powell, 1st time: Duke Murcia = Suett: Amanthis = Mrs. Jordan: Marchioness = Miss Biggs.

Feb. 16. Country Girl. Moody = King: Miss Peggy = Mrs. Jordan.

23. Twelfth Night. Malvolio = Dowton.

25 Trip to Scarborough. Loveless = Powell: Young Fashion = Barrymore: Lory = Wathen.

26. Jealous Wife. Oakly = Powell: Major Oakly = Dowton: Charles = Mansel, from C. G..: Lord Trinket = Russel: Sir Harry Beagle = R. Palmer: Russet = J. Aikin: Capt. O'Cutter = Caulfield: Lady Freelove = Mrs. Walcot: Harriet = Miss Stuart: Mrs. Oakly = Miss Edmead, from Norwich, 1st app.—Miss Edmead had been the principal actress in the Norwich Company—that Company usually acts at Stirbitch Fair near Cambridge—Steevens frequently visited his friend Dr. Farmer at that season of the year—he took a good deal of pains in instructing Miss Edmead—she has retired from the stage for several years.

March 2. Never acted, Secret. Jack Lizard = Bannister Jun.: Lizard (his father) = Suett: Dorville = Barrymore: Torrid = Dowton: Henry (his son—in love with Rosa) = C. Kemble: Sir Harry Fleetly = R. Palmer: Rosa (in love with Henry) = Mrs. Jordan: Susannah (daughter to Lizard) = Miss

Pope: Lady Ester (wife to Dorville) = Mrs. Powell: —acted 17 times—several years before the play begins, Torrid and Lizard had gone out to India as adventurers—Dorville had seduced Rosa's mother—she had gone to Calcutta—a relation had left her his whole fortune—the money was put into Torrid's hands—Torrid and Lizard had divided it—Lizard had returned to England—and the whole disgrace of having cheated Rosa's mother was thrown on him—Rosa's mother had died—and Rosa was ignorant that she had any claims on Torrid—at the opening of the play, Torrid, Henry and Rosa are returned from India—Torrid is very rich—Lizard, on hearing of his return, comes to Torrid's house without any ceremony—he threatens to divulge the Secret about Rosa's claims, unless Torrid will consent that Henry should marry his daughter—Susannah is a teacher in Mrs. Monsoon's school, where young ladies are educated for a matrimonial speculation in India—Henry is shocked at finding that his father had defrauded Rosa of her fortune, and presses him to make restitution of it—at the conclusion, Torrid acknowledges his guilt—Dorville discovers that Rosa is his daughter—Rosa and Henry are united—this C. was written by Morris—it is on the whole a moderate play—the Lizards and Sir Henry Fleetly are good characters—the rest of the D. P. have not much to recommend them.

26. Isabella. Biron = Barrymore: Villeroy = Powell.

April 8. For bt. of Bannister Jun. Love for Love. Angelica = Miss Biggs, 1st time: Miss Prue = Mrs. Jordan: Mrs. Foresight = Mrs. Sparks:—(rest as

Oct. 15 1796)—with, never acted, the Twins, or Is it He, or his Brother?—written by the author of the Castle Spectre—the Twins = Bannister Jun. :—other characters by Suett—Dowton—R. Palmer—Wewitzer—Wathen—Miss De Camp—Miss Mellon—Mrs. Walcot——this Farce was not repeated, nor printed —it was written on the plan of the Three and the Deuce, with this difference, that instead of three brothers there were only two. *(Oulton.)*

10. Mrs. Jordan acted Lady Teazle.

15. Mrs. Crouch's bt. As you like it. Touchstone = King: Jaques = Kemble: Rosalind = Mrs. Jordan.

17. Miss Pope's bt. Not acted 20 years, Funeral. Lord Hardy = Powell: Trim = Bannister Jun.: Campley = C. Kemble: Sable = Wathen: Puzzle = Hollingsworth: Lord Brumpton = Archer: Trusty = Packer: Lady Brumpton = Miss Pope: Lady Harriet = Mrs. Jordan: Lady Charlot = Miss Biggs: Mademoiselle D'Epingle = Miss De Camp: Tattleaid = Miss Mellon: Mrs. Fardingale = Mrs. Sparks: Kate Matchlock = Mr. Suett: — with, 39th time, Feudal Times.

19. Suett's bt. She wou'd and she wou'd not.

20. Jane Shore. Dumont = Pope, from C. G.

22. Mrs. Jordan's bt. Never acted, East Indian, with (for that night only) Romp. Young Cockney = Bannister Jun.: Priscilla Tomboy = Mrs. Jordan.

East Indian. Rivers alias Mortimer = Kemble: Beauchamp = C. Kemble: Lord Listless = R. Palmer: Modish = Barrymore: Walsingham = J. Aikin: Frank = Bannister Jun.: Zorayda (daughter to Rivers) = Mrs. Jordan: Miss Chatterall = Miss

Pope: Mrs. Ormond = Mrs. Powell: Lady Clara (wife to Modish) = Miss Stuart:—acted only twice this season—Beauchamp, when a youth, had married a woman who made him a very bad wife—after 3 years he left her, and went out to India under the assumed name of Dorimant—in India he saved the life of Mortimer, and became consequently acquainted with his daughter—he seduced Zorayda—their attachment was discovered, and they fled from India to England—Beauchamp placed Zorayda under the care of Lady Clara—Zorayda calls herself Miss Mandeville—Rivers had returned home with immense riches—he is so enraged at his daughter for her conduct, that he determines to make Mrs. Ormond his heir—Mrs. Ormond prevails on Rivers to make Miss Mandeville a visit—he sees Miss Chatterall and mistakes her for Miss Mandeville—in the 5th act, Zorayda gets a sight of her father from a window—she is greatly alarmed—by the persuasion of Mrs. Ormond, she ventures to implore his pardon—he at first commands her to leave him, but afterwards forgives her—Beauchamp receives information that his wife is dead—Rivers consents to the union of Zorayda and Beauchamp——this is an indifferent C. by Lewis—the great fault of it is, that Rivers assigns no reason for having assumed the name of Mortimer, and it cannot be supposed that he should have done so without a reason—yet on this improbable circumstance much depends—the scene between Rivers and Zorayda has a considerable resemblance to a scene between Wacker and Ottilia in Kotzebue's Corsicans.

23. Never acted, the Castle of Montval. Lapont

(a villain) = Barrymore: Old Count of Montval = Kemble: Young Count of Montval = Holland: Marquis of Vaublane (in love with Matilda) = C. Kemble: Count of Colmar (friend to the Old Count) = J. Aikin: Blaise (an old steward) = Packer: Countess of Montval = Mrs. Siddons: Matilda (in love with the Marquis) = Mrs. Powell: Teresa (woman to the Countess) = Miss Heard:—acted 8 times—the Young Count, at the instigation of Lapont, had confined his father in a dungeon—the Old Count was supposed to be dead—his son had married a most amiable woman—she had prevailed on him to visit his Castle—at the opening of the play he had been there two days—he finds himself so unhappy, that he leaves his wife, tho' he is very fond of her—at his departure he throws a bunch of keys on a table for Lapont—Lapont follows him out without taking up the keys—Teresa sees them, and gives them to her mistress—as the apartments, to which these keys belong, are supposed to be haunted, the Countess determines to pass the night in one of them—she falls asleep, but is wakened by the groans which she hears—she discovers a secret door, from which the Old Count soon after enters—he learns from her conversation that she is his son's wife, and for her sake he does not acknowledge that he had been confined in the dungeon by her husband—Lapont attempts to stab the Countess, but is prevented by the Old Count, who takes up a dagger which the Countess had dropt, and plunges it into Lapont's side—the Young Count enters, and is struck with horror at seeing his father—the Old Count forgives his son, and then dies—the Countess vents reproaches on her

husband—he kills himself—this T. was written by Whalley—some scenes of it are very good—but the greater part of it is insipid—it might be vastly improved by being reduced to 3 acts—Mrs. Siddons had received civilities from the author, when she was on the Bath stage—she used her utmost exertions in favour of his play—her acting in one of the scenes is said to have been peculiarly fine—Whalley in his preface tells us that his Tragedy is founded on a well known fact which happened in the South of France in 1783—he adds that he had finished his play before he had read the Robbers, and that it was put into the hands of the manager of D. L. before the Castle Spectre.

24. King's bt. Not acted 20 years, Will and no Will, or Wit's last Stake. Linger = King: Martin = Bannister Jun: Saville = Russell: Lucetta = Miss Pope: Myra = Miss Heard: — after which, never acted, Trials of the Heart—Kemble—King—Barrymore—Mrs. Siddons—Mrs. Jordan—Mrs. Walcot—and Wedding Day—Will and no Will was King's Farce reduced to one act — see April 14 1768—Trials of the Heart was in 3 acts—it was not repeated, nor published.

27. Inconstant. Young Mirabel = Talbot, from Dublin, 1st app.: Duretete = Bannister Jun.: Old Mirabel = J. Aikin: Bisarre = Mrs. Jordan: Oriana = Miss Biggs:—Talbot proved but an indifferent actor—a good deal is said about him in Ireland's Confessions.

May 1. Mrs. Powell's bt. East Indian, 2d time.

3. Miss De Camp's bt. Never acted, First Faults,

with Katharine and Petruchio. Petruchio = Bannister Jun., 1st time: Taylor = Suett: Katharine = Miss De Camp, 1st time:—First Faults was neither repeated, nor printed—not long after the representation, a Comedy was published, called "Natural "Faults, by Earle, so like First Faults as performed "at D. L., that the reader will immediately conclude "it the same"—Earle's play is a very poor piece —the plot is very slight—Emily elopes with Lord Dorville—in the 5th act, she puts herself under the protection of Lady Cavendish—her father forgives her—Lord Dorville protests that she is innocent—and marries her with her father's consent—Bettall arrests Sir Charles Cavendish for a gaming debt—he gets bail—and at the conclusion forswears gaming.

Earle in his preface says, that he sent his manuscript to Miss De Camp, and saw it delivered into the hands of her sister—and it must be acknowledged that his statement of "Simple Facts" has the *appearance* of truth—Miss De Camp in a letter addressed to the Editor of the Morning Post June 10th says—"In your paper of to-day, you allude to some "reports circulated by a Mr. Earle, respecting the "Comedy performed for my benefit, which he asserts "to be his—perhaps the best, as it is the shortest, "answer which can be given to this assertion, is a "positive and unequivocal declaration (which I "would confirm upon oath) that I never, to my "knowledge, saw this Mr. Earle, except for the pur-"pose of expressing my astonishment at his claim-"ing a Comedy as his, every word of which I know "to be my own—my Sister Adelaide is ready, with

" equal solemnity, to deny ever having received any " manuscript from him, directly or indirectly.

Earle has given us the cast of the play acted for Miss De Camp's bt. Lord Fallible = C. Kemble: Cleaveland (an old soldier) = Dowton: Longodds (a swindling gamester) = Suett: Sir Charles Careless = Russell: Prater = Bannister Jun.: Seymour = Barrymore: O'Neale = R. Palmer: Roland = Wewitzer: Lady Careless = Miss Biggs: Emma (daughter to Cleaveland) = Mrs. Jordan: Tulip = Miss Mellon: Mrs. Saunderson = Mrs. Walcot:—Earle says that the names of Dorville—Emily—Cavendish and Bettall had been changed to Fallible—Emma—Careless and Longodds.

May 4. Powell's bt. Tempest. Prospero = Powell, 1st time: Caliban = Sedgwick: Hippolito = Miss De Camp, 1st time: Dorinda = Mrs. Jordan:—see Dec. 9 1797.

9. Miss Leak's bt. Belle's Stratagem. Hardy = Quick, his 1st and only app. at D. L.:—with Sylvester Daggerwood, and Miser. Lovegold = Quick: Lappet Miss Pope.

14. Rule a Wife. Leon = Kemble: Perez = Bannister Jun.: Cacafogo = Dowton: Estifania = Mrs. Jordan: Old Woman = Mr. Suett.

20. Mourning Bride. Osmyn = Kemble: Zara = Mrs. Siddons: Almeria = Mrs. Powell.

23. No Play—Pizarro rehearsed.

24. Never acted, Pizarro. Rolla = Kemble: Alonzo = C. Kemble: Pizarro = Barrymore: Ataliba = Powell: Las Casas = J. Aikin: Orozembo = Dowton: Valverde = R. Palmer: Old Blind Man

= Cory: Boy = Master Chatterley: Centinel = Holland: Elvira = Mrs. Siddons: Cora = Mrs. Jordan: —Suett acted Diego, a short comic character, which was very properly omitted after the 1st night—Sheridan has on the whole done himself considerable credit by the manner in which he has adapted Kotzebue's play to the English stage—in some material points he has improved the original, in others he has altered it for the worse—in the prison scene, Rolla's observation about the vulture is quite out of character, considering the state of mind in which we must suppose him to be—Priscian gets a hard knock when Ataliba says—" How impious, had I murmur'd!"—if Sheridan meant to say " how impiously had I " murmured," he has used the adjective for the adverb—if he meant to say, " how impious should I " have been if I had murmured"—his ellipsis is unjustifiable—Dutton has accompanied his translation of the German play with notes—he praises Sheridan highly, and in particular for Rolla's address to the soldiers, which is not in the original—he censures him for his additions to the last act—the original certainly concludes in a more striking manner—that is with the death of Rolla—on the other hand, the fate of Elvira is left in uncertainty—and the story does not end with the play, as it ought always to do—Sheridan has deviated from history as to the death of Pizarro, but this seems no more than a fair poetic license.

Dutton points out some improprieties—in the retreat among the rocks, Sheridan introduced a singing party, to render the place of concealment the more secure—in representation Alonzo is confined in a

dungeon with bolts, bars, massy pillars, caverns, &c., as if the Spaniards had had leisure to build edifices for their prisoners, whilst they themselves were encamped in tents—Dutton very properly blames Sheridan for omitting the last scene in the original fourth act, and justly observes that Ataliba's soliloquy contains some of the finest sentiments in the whole Drama—" Are not the sensations which succeed a " victory similar to what a patient experiences on " recovering from a fever? the recollection of past " danger excites emotions of joy—but scarcely is " their strength sufficient to support that joy * * * " Alas! victory is a dear purchase! history records " only the number of those that fall; not of those " who are rendered miserable * * * Ah! I " would barter all my victories for a single happy " harvest home."

It is said that Mrs. Siddons did not at first like Elvira—it proved however to be one of her best characters—it was indeed almost the only capital part which she played originally.

The 29th edition of Pizarro was published in 1811—the success of it on the stage was very great—never was a speech better calculated to entrap applause than Rolla's address to the soldiers—its primary object was evidently to reprobate the principles of the French Revolution, yet nothing is said that might not be addressed to the Peruvians with propriety—such was the popularity of this T. that the King could not resist his desire to see it—he had not been at D. L. for some years—many causes have been assigned for his dislike to that theatre—the most probable one is, that he had commanded two

pieces, which, on account of the scenery, could not be acted on the same evening, unless he would have waited 2 or 3 hours between the play and the farce —this intimation is said to have been given in a manner which was not considered as consonant to Court etiquette.

An Opera has nothing to do with nature, consequently the D. P. in such pieces have by prescription a privilege to begin caterwauling whenever they please—but when an author comes before the public with a regular Tragedy, or a regular Comedy, we have a right to expect that no singing should be introduced, but such as can be introduced in a natural manner—Horace observes, that nature never says one thing and good sense another—Sheridan has made Charles Surface call on one of his friends for a song after dinner—to this the most rigid critic cannot object, as it is what frequently happens in real life—Kotzebue has made the Priests of the Sun sing a hymn—this is natural, and so far proper—here Kotzebue stops—he is not so absurd as to make the women sing in their retreat among the rocks—still less would he have been so ridiculous as to give Cora a song in a situation in which no woman ever sang a song from the creation of the world—Cora's song in the 5th act reflects the highest disgrace on Sheridan's judgment, and detracts greatly from the merit of his play.

Pizarro in Peru, or the Death of Rolla, was printed at New York in 1800—it had been brought out at that theatre on the 26th of March—it was partly translated from Kotzebue, (seemingly by Dunlap) and partly adapted from Sheridan.

Pizarro, or the Peruvian Mother, by Ainslie, was published in 1817—Sheridan had written his play in prose, Dr. Ainslie, considering this as beneath the dignity of Tragedy, has turned it into blank verse, with some additions and alterations—in the prison scene the clock strikes three—in the 1st scene of the 5th act a bird flies before Cora from thicket to thicket—Rolla, instead of the three half lines which Sheridan gives him, has a regular dying speech of 10 lines—Elvira's address to the Spaniards is not very intelligible—

" Go! tell your rulers, little do they know
" The power and glory of this mighty nation;
" Whose force conjoin'd and wielded by a king,
" At once the shield and idol of his country;
" Not all the foes on earth shall e'er controul,
" *And last of all those barb'rous servile slaves,*
" *Who, to adore a despot, slew a saint.*"

Dr. Ainslie has altered Sheridan's play greatly for the worse.

May 29. For bt. of Mrs. Siddons. Pizarro.

June 29. Pizarro, 31st time, and last this season.

July 2. Belle's Stratagem. Doricourt = Archer, 1st time: Letitia Hardy = Miss Mellon, 1st time.

4. Much ado. Benedick = Powell, 1st time.

5. Last play. Beggar's Opera. Peachum = Dowton.

James Middleton died in Oct.—his early death, and the extreme poverty in which he died, were owing to his own want of prudence—the author of the Green-rooms (1799) says—" Middleton's voice, " which has a resemblance to Barry's, is extremely

" melodious, and this is his only praise"—the author of the Thespian Dictionary, (1805) who was acquainted with Middleton, tells us, that his conception of the characters he played was generally just, but that nature had thrown insurmountable obstacles in his way to theatrical fame, both in his *voice* and countenance—Cooke in his Memoirs (vol. 1 p. 108) observes—" I was frequently with him—(in 1797-
" 1798)—he possessed a pleasing harmonious voice;
" genteel person and address; but his abilities then
" were much upon the decline, particularly his me-
" mory—he was good-natured and facetious, and a
" pleasant (perhaps for his own good too pleasant)
" companion—had it not been for the humanity of
" a poor mechanic he would have perished in the
" streets—when his forlorn condition was known at
" the theatres, some among the actors hastened to
" his relief, but their humane endeavours could not
" prolong his life—he expired at little more than
" thirty years of age."

Middleton's characters—selection only.

Bath 1787-1788. Othello—his 1st app. on any stage.

C. G. 1788-1789. Romeo—Chamont—*Young O'Donovan in Toy—*Neville in Dramatist—Florizel.

1793-1794. Crevelt in He would be a Soldier.

1794-1795. *Sir George Gauntlet in Rage — *Clement in Deserted Daughter—Don Carlos in Bold Stroke for a Husband.

1795-1796. Marquis in Midnight Hour—Capt. Dormer in Mysterious Husband—Allworth in New way to pay Old Debts—King Edward in Earl of Warwick.

1796-1797. Frederic Bertram in Jew—Virolet in Mountaineers—Nerestan in Zara—Lewson in Gamester—Portius in Cato—Doricourt.

1797-1798. At Dublin.

D. L. 1798-1799. *Henry in Feudal Times.

* *Originally.*

C. G. 1798–1799.

Sep. 17. Hamlet. Ophelia = Mrs. H. Johnston, her 1st app. at C. G.

19. She Stoops to Conquer. Hardcastle = Munden: Tony Lumpkin = Knight, 1st time: Young Marlow = Mansel from Dublin, 1st app.: Miss Hardcastle = Mrs. Gibbs: Mrs. Hardcastle = Mrs.

Davenport: Miss Neville = Miss Mansel:—with Farmer. Betty Blackberry = Mrs. Litchfield.

21. Cure for the Heart-Ache. Frank Oatland = Emery, from York, his 1st app.: Vortex = Waddy: Jessy = Mrs. Gibbs: Miss Vortex = Mrs. Litchfield: —with Miser. Lovegold = Emery: Lappet = Mrs. Davenport.

26. Inkle and Yarico. Sir Christopher Curry = Munden: Yarico = Miss Mitchell, from Bath, her 1st app.: — with Lovers' Quarrels. Don Carlos = Holman: Sancho = Fawcett: Lopez = Munden: Jacinta = Mrs. Mattocks: Leonora = Mrs. Coates.

28. Provoked Husband. Count Basset = Clarke: Lady Townly = Mrs. Johnson, from the theatre in America, her 1st app. at C. G.: Lady Grace = Miss Chapman: Miss Jenny = Mrs. Gibbs:—see Feb. 20 1797.

Oct. 1. Orphan, and Follies of a Day. Susan = Miss Betterton, 1st time.

5. Recruiting Officer. Plume = Holman: Brazen = Lewis: Kite = Knight: Bullock = Fawcett: Balance = Murray: Recruits = Munden and Emery: Sylvia = Mrs. Johnson, 2d. app.: Melinda = Miss Chapman: Rose = Mrs. Gibbs: Lucy = Mrs. Litchfield.

8. Romeo and Juliet, with Robin Hood. Edwin = Hill, from Bath, his 1st app.: Little John = Munden: Ruttekin = Fawcett.

10. Road to Ruin. Goldfinch = Lewis: Dornton = Munden: Harry Dornton = Holman: Silky = Emery: Mrs. Warren = Mrs. Mattocks: Sophia = Mrs. Mills from York, her 2d app.:—with Spoil'd

Child. Little Pickle = Mrs. Mills: Tag = Knight: Miss Pickle = Mrs. Davenport:—Emery acted Old Pickle on Dec. 8.

11. Never acted, Lovers' Vows, with, never acted, Day at Rome.

Lovers' Vows. Frederick = Pope: Baron Wildenhaim = Murray: Anhalt (a clergyman—tutor to Amelia, and in love with her) = H. Johnston: Verdun (the Baron's butler) = Munden: Count Cassel (suitor to Amelia) = Knight: Amelia (daughter to the Baron by his wife—in love with Anhalt) = Mrs. H. Johnston: Agatha Fribourg = Mrs. Johnson: Cottager's Wife = Mrs. Davenport:—acted 42 times ——about 20 years before the play begins, Baron Wildenhaim had seduced Agatha and deserted her—he was afterwards married, and had become a widower—Frederick is the natural son of Agatha by the Baron—on his return home after an absence of 5 years, he finds his mother in great distress—he begs relief from the Baron without knowing who he is—the Baron gives him a small piece of money, and Frederick attempts to get a larger sum from him by force—Frederick is taken into custody—he then learns that the person on whom he had drawn his sword is his own father—an interview takes place between the Baron and Frederick—Frederick reproaches the Baron in very strong terms for his desertion of Agatha and himself—at the conclusion the Baron marries Agatha, and gives his daughter to Anhalt——this C. is taken from the German, and is very happily adapted to the English stage by Mrs. Inchbald—the late Mr. Thomas Palmer, son of the joint-proprietor of the Bath theatre, wrote the excel-

lent doggerel verses in the Butler's part, and the *Epilogue*—Mrs. Inchbald in her preface, by a most unaccountable mistake, says the verses were written by the author of the *Prologue*.

Day at Rome. Sir Timothy Hopkins (a brewer, who had retired from business) = Munden: Pisani (a rascal, who pretends to be a Count) = Fawcett: Rivers (in love with Juliana) = Incledon: Mac Rusty (a dealer in sham antiques) = Townsend: Mrs. Blarney (a woman who lets lodgings) = Mrs. Martyr: Lady Hopkins = Mrs. Davenport: Juliana (her daughter—in love with Rivers) = Miss Wheatley: —Pisani makes love to Juliana, and is encouraged by her parents—in the last scene he comes to Juliana's apartment, and behaves to her with rudeness—Rivers rescues her from Pisani—Pisani is taken up by the officers of justice for a robbery—Sir Thomas rewards Rivers by giving him Juliana——this piece was damned—much worse things have succeeded—there is little or no plot, but the dialogue is decidedly superiour to that of the generality of Musical Entertainments—Smith in his preface says, that the awkward dress, and a deficiency in the recitation of one of the actors (Incledon) occasioned the first marks of disapprobation.

15. Othello = Gentleman from Dublin, his 1st app. on this, and 4th on any stage: Iago = Murray: Cassio = Betterton, 1st time: Brabantio = Hull: Roderigo = Knight: Desdemona = Mrs. Pope, 1st time: Æmilia = Mrs. Litchfield, 1st time:—with, 1st time, Genoese Pirate, or Black-Beard — a Ballet of Action.

Nov. 6. Romp. Watty Cockney = Knight: Pris-

cillaTomboy = Mrs. Mills, 1st time :—with (6th time) Mouth of the Nile—with a representation of the Battle of the glorious first of August. William = Fawcett: Jack Junk = Townsend :—there were several other characters—this temporary trifle was written by T. Dibdin, who played Pat—as a Drama it is contemptible—acted about 27 times.

7. Secrets worth Knowing. Nicholas = Emery.

9. Not acted 10 years, Intriguing Chambermaid—Drunken Colonel = Knight: Oldcastle = Emery: Lettice = Mrs. Mattocks.

12. Never acted, Ramah Droog, or Wine does Wonders. Europeans—Liffey (servant to Sidney) = Johnstone: Capt. Sidney = Incledon: Margaret (wife to Liffey) = Mrs. Mills: Eliza (wife to Sidney) = Miss Mitchell :—Indians—Chellingoe = Munden: Zemaun = H. Johnston: Rajah = Waddy: Alminah (his daughter) = Mrs. Chapman: Zelma (the daughter of the late Rajah) = Miss Waters, her 1st app.: ——Ramah Droog is the name of a fort—Capt. Sidney and some other Englishmen had been taken prisoners—before he was taken, he ordered Liffey to carry off Eliza—Eliza and Liffey had been two days in a wood—they have no provisions left, except one potato—they are so distressed that they yield themselves prisoners to some Indian hunters—Liffey pretends to be a physician—Chellingoe commands Liffey to prescribe for the Rajah, who is ill—Liffey sends the potato to the Rajah—the Rajah recovers, and makes Liffey a Vizier for having saved his life—in reality the Rajah only got drunk with some wine which was found among the stores of the English officers—the other part of the piece is serious—

Alminah falls in love with Sidney—he rejects her love—Alminah orders Sidney and Eliza to be put to death—Zelma is imprisoned—Zemaun is attached to her and her cause—at the conclusion, Zemaun and the British troops storm the fort——this Op. in 3 acts was written by Cobb—the comic scenes are farcical—the serious scenes are dull to the last degree—yet this piece was acted 35 times—Cumberland, in his Passive Husband, makes *Starling* say —I write professedly rank nonsense—*Runic.* Why do you so?—*Starling.* Because I write to live, and 'tis the readiest money at the market———Ramah Droog was cut down to 2 acts at C. G. May 14 1805 —and brought out at Bath Nov. 16 1816 as the Conquest of Algiers.

22. Never acted there, Tobacconist. Abel Drugger = Emery: Face = Clarke: Headlong = Betterton: Subtle = Waddy: Miss Rantipole = Miss Mansel: Doll Tricksy = Mrs. Litchfield.

23. Never acted, the Jew and the Doctor. Abednego = Fawcett: Bromley = Emery: Dr. Specific = Murray: Changeable = Knight: Charles (son to Bromley) = Mansel: Mrs. Changeable (daughter to Bromley) = Mrs. Mattocks: Emily = Miss Mansel:—acted with success——Abednego had in a very kind manner brought up Emily from her infancy—Emily and Charles are mutually in love—Bromley at first opposes their union—but on finding that Abednego means to give her £5000, he consents to the match —Emily turns out to be the daughter of Dr. Specific—this is a good Farce by Thomas Dibdin, the son of Charles Dibdin, who wrote many musical pieces.

Dec. 8. Never acted, Laugh when you can. Gossamer (in love with Emily) = Lewis: Sambo (a sentimental black—servant to Delville) = Fawcett: Bonus (a retired stockbroker) = Munden: Mortimer (his nephew) = Holman: Delville = Whitfield: Costly (an innkeeper) = Townsend: Miss Gloomly = Mrs. Mattocks: Mrs. Mortimer (her niece) = Mrs. Pope: Emily (ward to Bonus—in love with Gossamer) = Miss Mansel: Dorothy (woman to Miss Gloomly) = Mrs. Gibbs:—acted 23 times——Miss Gloomly had written a letter to Mortimer at Gibralter, in which she had hinted to him that his wife was too intimate with Delville—Mortimer, on his return to England has his suspicions encreased—his wife is innocent, but Delville is bent on seducing her—he threatens to use force—Gossamer breaks open the door of the room where they are—he pretends to be dangerously wounded—and while Delville is looking at his supposed wound, Mrs. Mortimer makes her escape — Gossamer wishes to break off the intended marriage between Bonus and Miss Gloomly —for this purpose he makes Bonus believe that he has had an intrigue with Miss Gloomly—at the conclusion he tricks Bonus out of his consent to the marriage of himself and Emily—Mortimer is reconciled to his wife——this is an indifferent C. by Reynolds.

15. Macbeth = Turner, his 1st app. on any stage: Macduff = Pope: Banquo = Murray: Lady Macbeth = Mrs. Johnson, 1st time.

22. Laugh when you can. Sambo = Emery:—with (9th time) Albert and Adelaide, or the Victim of Constancy — Incledon — Emery—Mrs. Johnson,

&c.—this heroic Romance, in 3 acts, is said in the bill to be taken from the German—not printed.

29. Laugh when you can. Miss Gloomly = Mrs. Davenport.

Jan. 12. Never acted, Votary of Wealth. Leonard (son to Visorly—the Votary of Wealth) = Pope: Sharpset = Fawcett: Drooply = Lewis: Old Visorly = Emery: Oakworth = Munden: Melville (in love with Julia) = H. Johnston: Cleveland = Murray: Julia (his daughter—in love with Melville) = Mrs. Pope: Gangica (a Gentoo—her servant) = Mrs. H. Johnston: Caroline (daughter to Visorly—in love with Drooply) = Miss Betterton: Lady Jemima Visorly = Mrs. Davenport: Mrs. Cleveland = Miss Chapman:—acted 21 times——Cleveland had been privately married in India—his father had discovered the marriage, and forced him to separate himself from his wife—on his father's death, he had sent Julia to England—Julia and Mrs. Cleveland are received into Visorly's family, he being Cleveland's nearest male relation—Leonard wishes to marry Julia, as Cleveland is very rich—on finding that her affections are engaged to Melville, he attempts to carry her off by force—she is rescued from him by Drooply—there is an important underplot—Drooply had apparently lost his fortune to Sharpset at the gaming-table—in reality, Sharpset was only agent to Leonard, who had secured the bulk of Drooply's estate to himself—Sharpset is son to Oakworth—he had run away from his father at the age of 14—when they meet, Oakworth does not know that Sharpset is his son—in the 4th act, Sharpset determines to become an honest man—he tells Drooply

that he was swindled out of his fortune by the contrivance of Leonard—at the conclusion, Leonard is completely exposed — Drooply recovers his estate, and marries Caroline—Melville and Sharpset marry Julia and Gangica—Sharpset is reconciled to his father——this is a moderate C. by Holman—Leonard and Sharpset are good characters—but that part of the play which concerns the Clevelands is dull.

March 5. Mrs. H. Johnston's bt. Inkle and Yarico. Inkle = H. Johnston, 1st time: Yarico = Mrs. H. Johnston, 1st time: — with British Fortitude. Capt. O'Leary = Johnstone: Edward = Incledon: Joey = Simmons: Annette = Miss Wheatley:—with Oscar and Malvina.

14. Heir at Law. Daniel Dowlas = Waddy.

16. For bt. of Lewis. Never acted, Five Thousand a Year. George Fervid = Lewis: Frederick (his brother) = Pope: Truepenny = Waddy: Sir Matthew Maxim = Munden: Henry Hastings = H. Johnston: Goulding (a clergyman) = Murray: Lady Maxim = Mrs. Mattocks: Lady Julia (a widow) = Mrs. Pope: Maria (daughter to Sir Matthew and Lady Maxim) = Miss Betterton: Aurelia (daughter to Goulding) = Miss Murray, her 1st app.:—(see May 12 1798)—acted 7 times——George and Frederick Fervid come, each of them, into a fortune of £5000 a year—an estate to that amount had been recovered for them by the exertions of Truepenny—George Fervid makes several resolutions, but in the course of the play he breaks them all—at the conclusion, George and Frederick marry Lady Julia and

Maria – Hastings marries Aurelia, whom he had seduced——this C. in 3 acts was written by T. Dibdin —it has not much to recommend it—the design is better than the execution.

April 3. Five Thousand a Year. Aurelia = Mrs. H. Johnston : — with (2d time) Old Cloathsman—Incledon—Munden—Knight—Emery — Mrs. Mattocks—Mrs. Atkins — in Holcroft's Memoirs this piece is said to have been written by him, and to have been unsuccessful—it is added that Knight was to play Florid.

6. Incledon's bt. Abroad and at Home. Sir Simon Flourish = Emery, 1st time : Lady Flourish = Mrs. Litchfield : Miss Heartley (for that night only) = Miss Poole.

8. Never acted, Birthday. Capt. Bertram = Munden : Jack Junk (his old and faithful servant) = Fawcett : Harry Bertram (his son) = H. Johnston : Mr. Bertram = Murray : Lawyer Circuit = Waddy : Mrs. Moral (housekeeper to the Captain—a hypocrite) = Mrs. Davenport : Emma (daughter to Mr. Bertram) = Mrs. Pope :—acted 14 times——Capt. and Mr. Bertram are twins—they had had a lawsuit for 15 years about a garden of little value—the play takes place on their Birthday—Emma, who had not seen her uncle for many years, comes to congratulate him on the occasion—he is pleased with her—Jack Junk places the Captain in such a situation, that he overhears a conversation between Circuit and Mrs. Moral—he is convinced that all her attention to him had proceeded from mercenary motives—Jack Junk turns her out of the house—the brothers

are reconciled—and the piece ends with the union of Harry and Emma—this is an interesting play in 3 acts by T. Dibdin.

Reconciliation, or the Birthday, a C. in 5 acts, translated from the German of Kotzebue, was published in 1798 or 1799—Dunlap made some slight alterations in this piece, and brought it out at New York Oct. 22 1800—he has not been so successful in his alteration as Dibdin—the latter, by reducing the play to 3 acts, has been enabled to retain all the best scenes, and to omit the characters of the Count and the Shoemaker, who did not contribute to the merit of the original — Dunlap called his Drama "Fraternal Discord."

9. Holman's bt. Alexander the Great. Alexander = Holman : Clytus = Murray : Statira = Mrs. Pope : Roxana = Miss Betterton.

12. Pope's bt. Never acted, Count of Burgundy, in 4 acts—translated from Kotzebue by Miss Plumptre—and adapted to the English stage by Pope—with Three Weeks after Marriage. Lady Racket (for the 1st and only time this season) = Mrs. Abington :—this proved to be her last app. on the stage.

Count of Burgundy was acted but once—the cast was probably—Henry = Pope : Peter = Murray : Cuno (a knight) = Munden : Governor of Arles = Hull : Walter von Blonay = Clarke : Benedict (a cooper) = Davenport : Elizabeth (daughter to Cuno) = Mrs. Pope : Gertrude (formerly her nurse) = Mrs. Davenport : Matilda (widow of Albert—a nun) = Miss Chapman :—Ulric had murdered his elder brother Albert, the Count of Burgundy—he had also

murdered all his nephews except Henry, who was an infant, and whom John von Bonstetten had contrived to save—Bonstetten had resided at the foot of the Swiss mountains — he was known by the name of Brother Peter—at the opening of the play Henry is about 19 years old—he believes himself to be the son of Peter—Henry and Elizabeth are mutually in love—Bruno arrives at Peter's cottage, and tells him that Ulric is just dead—Peter determines to leave Switzerland—Henry is with much reluctance prevailed on to separate himself from Elizabeth—in the 3d act, the scene lies at Arles in Burgundy—Peter is taken into custody on suspicion of having murdered Henry—an explanation takes place —and Henry is, with great joy, received by the inhabitants of Arles as their sovereign—in the 4th act, the scene changes to Cuno's castle—an ambassadour requires Cuno to give Elizabeth to the new Count of Burgundy for his wife—Henry is disguised as a page in the suite of the ambassadour—Elizabeth, to oblige her father, had promised to marry Walter—Henry discovers himself—and Walter resigns his pretensions to Elizabeth——this is a pleasing and interesting play—it must be supposed to take place in the time of the holy wars—as Walter is a knight returned from Palestine.

16. Munden's bt. Wild Oats, with, 1st time, Sunshine after Rain—Incledon—Munden—Fawcett —Knight—Johnstone—Mrs. Davenport and Mrs. Atkins—this F. was written by T. Dibdin.

19. Fawcett's bt. Cure for the Heart-Ache, with (never acted at a public theatre) Princess of Georgia —Incledon—Munden — Fawcett — H. Johnston—

Townsend—Mrs. Chapman—and Mrs. H. Johnston: —N.B. Her Serene Highness the Margravine of Anspach having, with unprecedented kindness and liberality, lent Mr. Fawcett the manuscript of the above magnificent and interesting Opera, he begs leave to state, that nothing shall be wanted on his part to render it as acceptable to the public, as it was to the nobility who had the pleasure of seeing it at Brandenburgh-House Theatre.

When this piece was acted at the Margravine's, Mr. Simons played a Black Eunuch—(Fawcett's part)—he sang a song which was not remarkably decent—he was loudly encored, but did not sing it again—when he came off the stage, the Margravine reproached him for his ill nature in not complying with the wish of the audience—he told her that on a former occasion he had had her command never to sing a song a second time in her theatre—"Ay," said she, "but this is my own piece." (*Simons.*)

The Provoked Wife was acted at Brandenburgh House—probably in 1796—the play was reduced to 3 acts, and due care was taken to make Lady Brute the principal character, as the Margravine played the part herself—in particular the conclusion of the 2d act was omitted, in which Lady Fanciful is in a hundred minds whether she shall write to Heartfree or not—Mrs. Abington, to oblige the Margravine, was Lady Fanciful—when it came to the proper place, she ordered one of the attendants to carry a table, &c. on the stage, and she went through the short scene with much applause—the Margravine was offended, but Mrs. Abington was quite right. (*Simons.*)

Chrononhotonthologos was one of the pieces acted at B. H.—Simons was the Queen—he wrote a mock mad scene, and imitated Mrs. Siddons—Wathen, who lay dead on the stage, durst not laugh out, but he showed the strongest symptoms of suppressed laughter—Bannister Jun. complimented the whole performance highly—the Margravine spared no expense—she had a very handsome new suit made for Simons, and dressed him herself in all her own jewels. (*Simons.*)

23. H. Johnston's bt. Never acted there, Iron Chest. Sir Edward Mortimer = H. Johnston: Wilford = Gentleman, his 1st app.: Adam Winterton = Fawcett: Fitzharding = Betterton: Rawbold = Murray: Samson = Suett from D. L.: Orson = Emery: Helen = Miss Betterton: Barbara = Mrs. Chapman: Blanch = Mrs. Gibbs: Judith = Mrs. Litchfield:—with Follies of a Day. Susan = Mrs. H. Johnston, 1st time.

26. For bt. of Mrs. Mattocks. Way to get Married. Toby Allspice = Emery: Julia = Miss Betterton.

27. Never acted, What is She? Belford = Holman: Sir Caustic Oldstyle (uncle to Lord Orton and Lady Zephyrine) = Munden: Period = Lewis: Jargon = Fawcett: Bewley (in love with Lady Zephyrine) = H. Johnston: Ap-Griffin = Townsend: Gurnet = Emery: Glib = Farley: Mrs. Derville = Mrs. Pope: Lady Zephyrine Mutable (sister to Lord Orton) = Miss Betterton: Mrs. Gurnet = Mrs. Davenport: Winifred (maid to Mrs. Derville) = Mrs. Litchfield:—acted 6 times——Mrs. Derville rents a cottage and a small farm under Lord Orton—

Lord Orton is disguised as Belford, and pretends to be poor—he is in love with Mrs. Derville, and anxious to penetrate the mystery in which her real situation is involved—Lady Zephyrine makes Mrs. Derville a visit as Lord Orton—Period assumes the character of Lord Orton, by his Lordship's desire—at the conclusion, Mrs. Derville turns out to be the widow of Sir Caustic's son — she marries Lord Orton—Lady Zephyrine marries Bewley——this C. was written by ——— on the whole it is a poor piece—the dialogue is not bad, but most of the incidents are improbable.

30. Johnstone's bt. Never acted there, False and True. Lealto = Fawcett: O'Raferty = Johnstone: Count Benini = Munden: Marchese Caliari = Murray: Count Florenzi = H. Johnston: Marchesa Veteria = Mrs. Davenport: Lauretta = Miss Wheatley: Juliana = Miss Sims: Janetta = Mrs. Atkins:—with Son in Law. Bowkitt = Bannister Jun. from D. L., being his 1st app. on this stage: (he had frequently acted at C. G. during the time of the Coalition in 1778 and 1779) Cranky = Munden: Vinegar = Emery: Orator Mum = Knight, their 1st app. in those characters: Bouquet = Hill: Idle = Farley: Arionelli = Incledon: Cecilia = Mrs. Atkins:—after which, a musical piece in one act (not performed here these 3 years) called the Paradox, or Maid, Wife, and Widow. Sam Surge = Incledon: Tom Tingle = Townsend: Jacky Item = Simmons: Paddy O'Blarney = Johnstone: Nancy = Mrs. Martyr:—not printed.

May. 3. Mrs. Martyr's bt. Abroad and at

Home, with Tom Thumb. King Arthur = Munden: Grizzle = Emery, 1st time: Dollalolla = Mrs. Martyr.

7. Knight's bt. Road to Ruin. Goldfinch (for that night only) = Knight: Sophia = Miss A. De Camp, her 1st app. on any stage:— with (never acted) Tag in Tribulation. Tag = Knight: Bailiff = Simmons: Mrs. Muggins = Mrs. Gilbert:—and Little Pickle = Mrs. Mills:—after which (not acted 9 years) Poor Vulcan. Vulcan = Munden, 1st time: —Tag in Tribulation was written by T. Dibdin—it is not printed.

10. Murray's bt. Romeo and Juliet. Friar Lawrence = Murray, 1st time: Juliet (for that night only) = Miss Murray: — with Lovers' Quarrels. Jacinta = Mrs. Murray, for that night only, and her 1st app. at C. G.

13. Wild's bt. Inkle and Yarico, with Harlequin's Chaplet—between the Opera and Pantomime, Egeirophadron—this Interlude consisted of songs—the hard name given to it seems to be another specimen of playhouse Greek.

14. For bt. of Mr. and Miss Betterton. Macbeth. Macbeth = Betterton: Lady Macbeth = Miss Betterton, 1st time: — with Adopted Child. Michael = Betterton: Record = Emery: Lucy = Mrs. Martyr.

15. Mrs. Pope's bt. Henry 8th. King = Holman: Buckingham = H. Johnston: Cranmer = Murray: Cromwell = Lewis: Bishop of Winchester = Munden: Lord Sands = Fawcett: Surrey = Knight: Dr. Butts = Emery:—the first and posi-

tively the only time of the above performers appearing in those characters—(Holman had acted Henry 8th May 24 1793). Cardinal Wolsey = Pope: Queen = Mrs. Pope, 1st time: Anne Bullen = Miss Chapman:—with Hartford Bridge. Sir Gregory Forrester = Emery.

18. For bt. of Townsend, and Mrs. Johnson. Iron Chest. Fitzharding = Johnson, from New York, 1st app.: Samson = Townsend, 1st time: Helen = (for that night only) = Mrs. Johnson:—after which, Catharine and Petruchio. Catharine (for that night only) = Mrs. Johnson:—with Tell Truth and Shame the Devil— H. Johnston—Murray—Johnson and Mrs. Litchfield—this piece was said in the bills to have been performed with distinguished applause at New York, and to have been compressed into one act for the English stage.

22. Busy Body. Miranda = Miss Betterton:—with Highland Reel. Mac Gilpin—Emery.

24. Every one has his Fault.

25. Whitfield's bt. Secrets worth Knowing, with, never acted, Fortune's Frolic. Robin Roughhead = Fawcett: Snacks (a steward) = Emery: Rattle = Knight: Mr. Frank = Clarke: Margery = Mrs. Davenport: Dolly (her daughter) = Mrs. Martyr: Nancy (daughter to Snacks) = Miss Sims:—acted but once this season —— Snacks receives a letter by which he is informed that Lord Lackwit is dead—and that Robin is his son and heir—his Lordship having been privately married to Robin's mother—Robin is a labourer—his joy at this Frolic of Fortune carries him into some excess, but he retains his attachment to Dolly, and has the good sense to engage

Mr. Frank to be his adviser—Rattle marries Nancy —this is a laughable Farce by Allingham—the plot is grossly improbable.

28. For bt. of Farley, Mrs. Chapman, and Mrs. Mills. Life's Vagaries. Dickins = Emery, 1st time: Lord Torrendel = Waddy, 1st time: Augusta = Mrs. Chapman, 1st time: Fanny Dickins = Mrs. Mills, 1st time: Lady Torrendel = Miss Chapman, 1st time:—rest as March 19 1795—with, not acted 20 years, Norwood Gipsies. Columbine = Mrs. Mills.

30. Horse and Widow, 6th time—with Lovers' Vows—and Spoil'd Child.

The Horse and the Widow was brought out May 4th—*(Oulton)*—Touchwood = Murray: Killruddery (servant to the Count) = Johnstone: Count Sans Chateau = Farley: Ferret (a lawyer) = Emery: Mrs. Touchwood = Mrs. Davenport:—Touchwood's father had left him £80,000, on condition that if he should keep a riding Horse, or marry a Widow, he should forfeit the property to his cousin—Touchwood had married a Countess in Flanders, who supposed herself to be a widow—he had kept the secret with great care—she had been so foolish as to drop hints about her former situation—Killruddery borrows some few pounds of Touchwood for his master, and in return offers him a horse—Touchwood refuses the horse, but Killruddery leaves him in Touchwood's stable—Ferret claims the forfeiture as agent to Touchwood's cousin—the horse proves to be a mule—Ferret then insists that Mrs. Touchwood was a Widow—she proves to be the wife of the Count—— this is a pleasant piece in one act—it was taken from Kot-

zebue, and adapted to the English stage by T. Dibdin.

31. For bt. of Mrs. Litchfield, and Miss Mitchell. Lie of the Day. Alibi = Munden, 1st time: Sophia = Mrs. Litchfield, 1st time :—with Lock and Key—and Midnight Hour. Matthias = Emery.

June 1. For bt. of Follett's Widow and 4 Children. Way to get Married, with Virgin Unmasked. Blister = Emery: Coupee = Betterton: Miss Lucy = Mrs. Jordan, from D. L.

5. For bt. of Hull, and Waddy. Horse and Widow—with Inkle and Yarico—and School for Arrogance.

7. For bt. of Hill, Rees, and Miss Sims. Merchant of Venice. Shylock = Rees: Anthonio = Holman: Bassanio = Pope: Gratiano = Knight: Lorenzo = Hill: Launcelot = Munden: Portia = Miss Betterton :—with Comus. Comus = Holman.

10. Birthday. Emma = Miss Murray, 1st time.

12. For bt. of Bayswater Hospital. Lovers' Vows, with Jew and Doctor—end of the play, Imitations by Mrs. Sumbel, late Mrs. Wells.

Mrs. Frances Abington made her 1st appearance on the stage Aug. 21 1755 under the management of Theo. Cibber—she is said to have owed her first engagement at D. L. to Foote, who was struck with her performance, and recommended her to Lacy—she continued at D. L. for rather more than 3 seasons, but meeting with little encouragement from Garrick, she accepted an invitation to Dublin—she made her 1st app. at Smock Alley Dec. 11 1759, and before the close of the season she became very deservedly a great favourite —in 1765-1766 she re-

turned to D. L.—and on the retirement of Mrs. Clive in 1769 she was decidedly the first Comic actress in the theatre.

No person ever played the Widow Bellmour like Mrs. Abington—Murphy in 1785, being called on for a new edition of the Way to keep him, prefixed to it a dedication to Mrs. Abington, in which he said, "if the following scenes, at the end of 25 years, "still continue to be a part of the public amuse-"ment, I know to what cause I am to ascribe it—"those graces of action, with which you adorn "whatever you undertake, have given to the piece "a degree of brilliancy, and even novelty, as often "as you have repeated it"—she had requested him to write a new Comedy, and told him he was not bound by his resolution expressed in the Prologue to Know your own Mind—the public would be ready to give him a release from his promise—Murphy somewhere says that he had sued out a divorce from his muse—he hoped his enemies would not say it was *fugiditatis causâ*.

Mrs. Abington's person was formed with great elegance, her address was graceful, her look animated and expressive—to the goodness of her understanding, and the superiority of her taste, she was indebted principally for her power of pleasing—the tones of her voice were not naturally charming to the ear, but her incomparable skill in modulation rendered them perfectly agreeable—her articulation was so exact, that every syllable she uttered was conveyed distinctly, and even harmoniously—the natural manner in which she delivered her author's text cannot be too highly praised—the audience perceived no

study, no labour, no painful exertion to entrap applause—her ease was unaffected, her elegance spirited, her discrimination impressive.

No actress, who has succeeded Mrs. Abington in Estifania—Mrs. Sullen—2d Constantia—Lady Bab Lardoon and Lady Teazle, has been at all equal to her—the keenness of her sarcasm can only be conceived by those who have witnessed her Beatrice—in Millamant, and Charlotte in the Hypocrite, she was the finished Coquette—in Lady Betty Modish she was the accomplished and well bred woman of fashion—so various and unlimited were her talents, that she was equally happy in the Country Girl, the Romp, the Hoyden, and the Chambermaid. *(Davies chiefly.)*

Mrs. Jordan was very clever in the Pannel—Mrs. Abington acted Beatrice in the original play, and if we may judge from her usual style of acting, she was superiour to Mrs. Jordan—Mrs. Abington played the Chambermaids very well, but she dressed them much too finely.

Mrs. Abington's taste for dress was so exquisite that she was often consulted by her female friends—she was received at the houses of many Ladies of high rank, which was somewhat extraordinary, for tho' her conduct was latterly correct, yet it had not always been so—this connexion with persons of quality made Mrs. Abington a little elated—she was not like Mrs. Woffington—Miss Farren at first played such parts as did not suit Mrs. Abington, or such as she thought beneath her notice—in time she became a most formidable rival—she had superiour elegance, with the great advantage of youth and beauty—but

Mrs. Abington had more variety and pleasantry—in Estifania Mrs. Abington was decidedly superiour—on the other hand she could not have played Lady Emily Gayville.

Mrs. Abington's characters.

Hay. 1755. As Miss Barton—Miranda in B. B.—Miss Jenny—Kitty Pry — Desdemona — Sylvia in R. O.—Prince Prettyman—Mrs. Tatoo in Lethe.

1756. Cooke says Foote saw her play Lady Plyant at Richmond.

D. L. 1756-1757. Lady Plyant—Miss Lucy in V. U.—*Arabella in Author—*Mrs. Dotterel in Male Coquette.

1757-1758. Mrs. Termagant in Squire of Alsatia—Dorcas in Mock Doctor.

1758-1759. Foible—*Rhodamintha in Rout—*Harriot in Antigallican—one of the small parts in Rehearsal—Melissa in Lying Valet—Charlotte in Apprentice—Edging—Lucy in Guardian — Inis in Wonder—Lucy Lockit—*Maria in Arden of Feversham.

D. L. 1759-1760. As Mrs. Abington—Cherry—Lucinda in Conscious Lovers—Lucetta in Suspicious Husband—Wishwell in Double Gallant—*in High Life below Stairs—Lady Bab or Lady Charlotte.

Dublin Smock Alley Dec. 11 1759. Mrs. Sullen—Corinna—Clarinda — Flora and Violante—Lady Fanciful—Leanthe in Love and a Bottle—Maria in

Nonjuror—2d Constantia—Fine Lady in Lethe—Hitchcock has perhaps mistaken the season in which she played this part, as Wilkinson expressly says that when he played Lord Chalkstone and the Old Man, Mrs. Abington acted the Frenchman with great applause; but he does not say any thing of her Fine Lady—Beatrice—Portia in M. of V.—Kitty in High Life — Mrs. Cadwallader——S. A. closed early in May — Mrs. Abington engaged herself for some few nights at Crow Street, and played Lady Townly with Lucinda in the Englishman in Paris for her bt.

C. S. 1760-1761. Columbine in Queen Mab—Miss Notable—Miss Prue—Polly Honeycombe—Widow Bellmour—Cloe in Lottery.

S. A. 1761-1762. Mrs. Termagant in Upholsterer—Mrs. Oakly—Estifania.

1762-1763. She did not play till towards the close of the season—she is said to have made a temporary retirement from the stage—it had probably been at this time.

1763-1764. Hitchcock does not mention the characters that she acted.

1764-1765. Mrs. Abington was engaged the first part of the season at C. S.—and the latter part at S. A., where she played Polly Peachum.

D. L. 1765-1766. Widow Bellmour — Lady Fanciful—*Betty in Clandestine Marriage, and Miss Crotchet in the Epilogue—Estifania—Catharine in C. and P.—Millamant.

1766-1767. *Fatima in Cymon—*Lady Alton in English Merchant — *in Marriage a-la-Mode, or Conjugal Douceurs.

1767-1768. Lady Townly—Country Girl—Araminta in School for Lovers—*Narcissa in Widowed Wife—Belinda in All in the Wrong—*Lady Betty Lambton in False Delicacy—*in National Prejudice—Jacinta in Like Master like Man—Lady Harriet in Funeral.

1768-1769. Lady Lace in Lottery—Portia in M. of V.—*Charlotte in Hypocrite—*Mrs. Vintage in No Wit like a Womans.

1769-1770. Mrs. Sullen—*Comic Muse in Jubilee—Mrs. Oakly—Corinna in Confederacy—Mrs. Ford—Miss Prue—Lady Sadlife—Lady Betty Modish—Melantha in Frenchified Lady.

1770-1771. *Beatrice in 'Tis well its no worse—*Charlotte Rusport—Mrs. Cadwallader—Kitty in High Life—Aurelia in Twin Rivals.

1771-1772. Olivia in Twelfth Night—Ophelia—Miss Notable in Lady's last Stake—2d Constantia—Ruth in Committee—Arabella Zeal in Fair Quaker.

1772-1773. Penelope in Gamesters—Lady Froth—Lettice in Intriguing Chambermaid.

1773-1774. Sulpitia in Albumazar—*Miss Walsingham in School for Wives—Miss Hoyden in Man of Quality.

1774-1775. *Lady Bab Lardoon—*Lætitia in Choleric Man—*Miss Tittup.

1775-1776. Phillis in Conscious Lovers—Beatrice in Much ado—*Roxalana in Sultan—Lady Flutter in Discovery—Miranda in Woman's a Riddle—Clarinda in S. H.

1776-1777. Lætitia in Old Batchelor—Lydia

Languish—*Miss Hoyden in Trip to Scarborough—*Lady Teazle.

1777-1778. No new character.

1778-1779. No new character.

1779-1780. *Lady Mary Woodley in Times.

1780-1781. *Lady Rentless in Dissipation.

1781-1782. *Lady Courtney in Variety.

C. G. 1782-1783. *Capricious Lady.

1783-1784. No new character.

1784-1785. Lady Racket—perhaps sooner.

1785-1786. Scrub.

1786-1787. Lappet.

1787-1788. Biddy Tipkin—Bisarre.

1788-1789. Lady Charlotte Richmore in School for Widows.

1789-1790. No new character.

June 14 1797. She spoke an Epilogue at C. G.

1797-1798. She returned to the stage—besides her former characters she acted *in Matrimony taken from the Somnambule—she also acted Susan in the Follies of a Day.

* *Originally.*

Mrs. Abington died in the Spring of 1815.

HAY. 1799.

June 15. Peeping Tom = Fawcett : Crazy = Suett: —after which, never acted, Family Distress—the cast was probably—Maxwell (a decayed merchant) = Pope : Walwyn = H. Johnston : Harrington (a rich wine merchant) = Swendall from Edinburgh : Dempster (a gambler) = R. Palmer : John Hartopp (a porter) = Davenport : Harry (son to Maxwell and Arabella—about 7 years old) = Master Tokely : Arabella = Miss Chapman : Maxwell's blind mother = Mrs. Davenport : — acted 4 times——Arabella and Walwyn had been mutually in love—she had been prevailed on by her father to marry Maxwell, as Maxwell was rich, and Walwyn poor—at the opening of the play Walwyn is become rich, and Maxwell so poor as literally to want bread for his Family—he endeavours to get employment, but without success—Walwyn offers to lend him £1000—he refuses the offer—he pretends to have accepted a situation in India—and obtains from Walwyn a promise to take care of his wife and family during his absence—Maxwell drowns himself, but is brought to life again by the humane society—Harrington adopts him for his son——this play, in 3 acts, was translated from Kotzebue—it is very well written, but there are several things in it which excite disgust—Kotzebue calls his play Self Immolation, or the Sacrifice of Love—Maxwell's conduct is peculiarly

reprehensible—instead of sacrificing his pride to save his family, he throws himself into the Thames.

20. Inkle and Yarico, with (acted but once) Fortune's Frolic. Robin Roughhead = Fawcett: Dolly = Mrs. Gibbs:—acted 14 times at least.

22. Not acted 12 years, Jealous Wife. Oakly = Pope: Major Oakly = J. Aikin: Sir Harry Beagle = Fawcett: Lord Trinket = R. Palmer: Capt. O'Cutter = Johnstone: Mrs. Oakly = Mrs. Mattocks, her 1st app. on this stage, and in that character.

24. Heir at Law. Dick Dowlas = H. Johnston, 1st time:—with Lying Valet. Sharp = Suett: Kitty Pry = Mrs. Gibbs.

25. Ways and Means, with Flitch of Bacon. Tipple = Suett.

29. Road to Ruin. Goldfinch = Fawcett: Dornton = Gardner, from York, 1st app.: Harry Dornton = Holman, 1st app. at Hay.: Silky = Suett: Mrs. Warren = Mrs. Mattocks.

July 10. Spanish Barber, Purse, and Mogul Tale.

17. Italian Monk, with All in Good Humour, and (3d time) Castle of Sorrento. Blinval = Fawcett: Governor of Sorrento = Johnstone: Germain = Suett: Count Murville (his master) = Davies: Widow Belmont (cousin to the Count) = Miss De Camp: Rosina (her younger sister) = Miss Griffiths:—acted 22 times——Blinval is confined in the Castle for a military offence — he discovers a subterraneous passage from his apartment to the widow's house—he passes himself on her for Murville whom she had never seen—the Governor is struck with the great likeness between the sup-

posed Murville and his prisoner—he determines to confront them, and forces the supposed Murville to go with him to the castle—the scene changes to Blinval's apartment—while the Governor is looking about for Blinval, Blinval contrives to slip into the bed —he shows himself to the Governor—and the Governor supposes that Murville had made his exit by the door—at the conclusion, the real Murville brings a pardon for Blinval—Blinval marries Rosina—— this Op. was taken from the French, and adapted to the English stage by Heartwell—it is much better than the generality of musical pieces—Heartwell is said to have turned the Governor into an Irishman — an alteration greatly for the worse—but it was the fashion to introduce a character for Johnstone, with little or no regard to propriety.

20. Cambro-Britons. Shenkin = J. Aikin: Bard = Clarke.

23. Battle of Hexham. Gondibert = Barrymore.

24. False and True. Count Benini = Suett, 2d time.

25. Jew. Sheva = Fawcett: — his 1st app. in Sheva was July 6th.

27. Iron Chest. Sir Edward Mortimer = Barrymore, 1st time.

30. Never acted, Sighs, or the Daughter. Von Snarl (a rich merchant) = Suett: Tilman Totum (his book-keeper) = Fawcett: Adelbert (a Polander) = C. Kemble: Hans William (a young Dutchman) = R. Palmer: Leopold (brother to Von Snarl) = Barrymore: Josephine (daughter to Von Snarl) = Miss De Camp: Louisa (supposed daughter to Mrs. Rose) = Mrs. Gibbs: Mrs. Rose (a clergy-

man's widow—housekeeper to Von Snarl) = Mrs. Davenport: Ellen = Mrs. Bland:—acted 14 times ——Tilman Totum is a mere man of calculation—he comes into a considerable property by his father's death—which raises him highly in the estimation of Von Snarl—Tilman Totum wants to marry Louisa—she is in love with Adelbert—he is in love with her—Adelbert is reduced to poverty by the state of public affairs in Poland — but he retains his nobleness of mind—Hans William is sent by his father from Holland to marry Josephine—he does not arrive as soon as he is expected, and Tilman Totum observes, with much characteristic humour, that he hopes they booked him—at the conclusion, Adelbert and Hans William marry Louisa and Josephine—Leopold discovers that Louisa is his daughter——this C. in 5 acts was taken from Kotzebue, and adapted to the English stage by Hoare—the comic part is very good—the serious part, which concerns Leopold and Louisa, is improbable and not very interesting—the alterations made by Hoare are judicious—the German play was translated by Maria Geisweiler, and published in 1799 as Poverty and Nobleness of Mind.

Aug. 5. For bt. of Mrs. Gibbs. Heir at Law, with, never acted, Gander Hall—Fawcett—Suett—Mrs. Gibbs, &c.—this Farce was acted but once—it is attributed to Franklin and is not printed.

10. For bt. of Bannister. Beggar's Opera. Macheath = Bannister, last time.

13. Miss De Camp's bt. Zorinski. Zarno = Wathen, 1st time:—with Follies of a Day. Alma-

viva = C. Kemble, 1st time: Antonio = Suett: Page = Miss De Camp: Susan = Mrs. Gibbs.

17. Wathen's bt. London Hermit, with (never acted there) Spoil'd Child. Little Pickle = Miss De Camp, 1st time: — after which, Prize. Lenitive = Wathen.

21. Never acted, Red-Cross Knights. Roderic de Froila = Barrymore: Ferdinand = C. Kemble: Popoli (his servant) = Suett: Count de Ladesma = J. Aikin: Bertran = Caulfield: Eugenia = Miss De Camp: Rosa = Mrs. Bland:—acted 8 times—this play in 5 short acts was written by Holman—it is a serious Drama with one comic character and 9 songs —Holman in his preface says, that he had adapted the Robbers to the English stage—and that it was refused a license—he acknowledges, that on dispassionate investigation he found much to justify the licenser's decision—he adds—"still unwilling wholly "to abandon a favourite object, I determined on "forming a play, which should retain as much as "possible of the original, with the omission of all "that could be deemed objectionable."

The Robbers was written by Schiller—it is said to have procured him the highest reputation over all Germany—it was translated into English by ——— in 1792—a 4th edition was printed in 1800—the Count de Moor has two sons—Charles and Francis —Charles was his father's favourite on account of his splendid talents—Francis, by his artifices, alienates his father's affections from his brother—Amelia, the niece of the Count, is in love with Charles—he is in love with her—Francis writes a letter to his

brother, in which he tells him that his father had totally abandoned him—Charles becomes desperate, and puts himself at the head of a band of Robbers —Francis is impatient for his father's death—Herman, at his instigation, brings the old Count a false account that his elder son had been killed in battle—the old Count faints—he is supposed to be dead, and Francis takes possession of the family estates—Charles finds his father in an old tower, in which he had been confined by Francis for 3 months—Charles vows to be revenged on his brother—he orders the Robbers to bring Francis to him, with a particular charge to bring him alive—they bring in Francis, and put him down into the dungeon of the tower—Charles discovers himself to his father—the old man dies—Charles stabs Amelia—and determines to deliver himself up to public justice — in the 4th act, Charles, under the name of Count de Brand, walks into his brother's castle, without ceremony, and without any introduction—he continues there some time, before he is known by his brother, or Amelia—this is grossly improbable—on the whole, this celebrated Tragedy is grand, horrid, and disgusting—it was at one time intended to bring it out at D. L. for the sake of Keen's playing of Charles de Moor—if this intention had been put into execution, it is to be hoped that no English audience would have tolerated such an exhibition.

In Holman's play, Ferdinand is the son of the Count de Ladesma — Roderic is the son of the Count's second wife—Bertran is nearly the same character as Herman—Eugenia has some resemblance to Amelia—the scene is changed from Ger-

many to Spain—and the Robbers are transformed into Red-Cross Knights—Roderic, by his artifices, alienates the Count's affections from his son—Eugenia, the Count's ward, is in love with Ferdinand—he is in love with her—Roderic writes a letter to Ferdinand, in which he tells him that his father had totally abandoned him—Ferdinand puts himself at the head of the Red-Cross Knights—Roderic is impatient for the Count's death—Bertran, at his instigation, brings Ladesma a false account that his son had been killed in battle—the Count faints—he is supposed to be dead—and Roderic takes possession of his estates—in the 4th act Ferdinand arrives at the castle of Ladesma—he is told that the old Count is dead—Eugenia enters—neither Roderic, nor Eugenia, appears to know Ferdinand—which is very improbable—in the next scene, Roderic is satisfied that the stranger is Ferdinand—he determines to kill him in the course of the night—Ferdinand makes his escape—in the 5th act, Ferdinand discovers his father—the Knights bring in Roderic in chains—Ferdinand consigns him to public justice—the old Count does not die—Ferdinand and Eugenia are united—and the piece concludes with a Chorus——in this play, every thing in the Robbers that was exceptionable, is very properly omitted — but unfortunately the spirit of the original has, in a great degree, evaporated—the songs are a wretched botch—the last 2 scenes of the 3d act are contemptible—but the worst fault of all is, that Roderic is made not the son of the Count, but the son of his wife—in the 4th act, Roderic assumes the title of his father in law—which is absurd—Holman had taken a degree at

Oxford, but he does not seem to have paid much attention to English grammar—

P. 47. "And the bells shall be rung,
"And the feast *ate* merrily."

24. Mrs. Bland's bt. Surrender of Calais. La Gloire = Wathen:—with Children in the Wood. Walter = Wathen, 1st time.

BATH 1798-1799.

Oct. 6. Way to keep him, and Two Strings to your Bow. Cherry, from Dublin, York, and Manchester, made his 1st app. in Sir Bashful Constant, and Lazarillo—he was an indifferent actor, but he played a good line of business till he was engaged at D. L.

13. Castle Spectre, and Quaker. Richardson, from Dublin, made his 1st app. in Father Philip, and Steady—he was a poor actor, except in some particular parts.

Nov. 3. Quick acted Sir Benjamin Dove, and Doctor in Animal Magnetism — he had played 6 nights at Bristol.

13. Wives as they were. Bronzely = Elliston:

Sir William Dorrillon = Harley: Oliver = Edwin: Miss Dorrillon = Mrs. Edwin.

24. Stratagem. Archer = Elliston: Mrs. Sullen = Mrs. Edwin.

27. Miss Gough, from Dublin, made her 1st app. in Calista.

Dec. 4. Lovers' Vows. Frederick = Elliston: Baron Wildenhaim = Harley: Anhalt = Dimond: Butler = Cherry: Amelia = Mrs. Edwin: Agatha Fribourg = Miss Allingham:—the Original Epilogue, written by T. Palmer, Esq. of the Temple, to be spoken by Cherry.

Jan. 15. Stranger. Stranger = Dimond: Steinfort = Eyre: Solomon = Cherry: Peter = Edwin: Tobias = Charlton: Mrs. Haller = Miss Allingham.

29. Grecian Daughter. Evander = Harley: Philotas = Dimond: Phocion = Elliston: Euphrasia = Mrs. Siddons.

31. Douglas. Douglas = Elliston: Old Norval = Harley: Lady Randolph = Mrs. Siddons.

Feb. 2. Fair Penitent. Lothario = Dimond: Horatio = Elliston: Sciolto = Harley: Calista = Mrs. Siddons.

5. Jane Shore. Hastings = Dimond: Dumont = Eyre: Gloster = Harley: Jane Shore = Mrs. Siddons: Alicia = Miss Allingham.

7. Isabella. Biron = Dimond: Villeroy = Eyre: Carlos = Elliston: Isabella = Mrs. Siddons.

9. For bt. of Mrs. Siddons. Mourning Bride. Osmyn = Elliston: Zara = Mrs. Siddons: Almeria = Miss Allingham.

12. Gamester. Beverley = Dimond: Stukely =

Harley: Lewson = Elliston: Mrs. Beverley = Mrs. Siddons.

14. Macbeth. Macbeth = Harley: Macduff = Dimond: Lady Macbeth = Mrs. Siddons.

16. Mrs. Siddons acted Isabella.

19. Merchant of Venice. Shylock = Harley: Bassanio = Dimond: Launcelot = Edwin: Portia = Mrs. Siddons.

21. Distressed Mother. Orestes = Elliston: Pyrrhus = Harley: Hermione = Mrs. Siddons: Andromache = Miss Allingham.

23. Provoked Husband. Lord Townly = Dimond: Sir Francis = Cherry: Squire Richard = Edwin: Lady Wronghead = Mrs. Didier: Lady Townly = Mrs. Siddons:—she never ventured to play this character in London.

26. Dimond's bt. George Barnwell. George Barnwell = Dimond, last time: Millwood = Mrs. Siddons:—£161—Mrs. Siddons drew great houses, particularly on this night, when the theatre was crowded to excess—some persons, who could not gain admission in the Gallery, and had probably tickets, made so great a noise, that the first scenes of the play could not be heard—it was expected that when Mrs. Siddons made her app. the noise would cease, but it did not, and she was obliged to retire—when the tumult subsided, the play was begun again from the 1st speech.

March 5. Elliston's bt. Hamlet. Hamlet = Elliston, 1st time: Ghost = Harley:—with Wandering Jew. Atall = Elliston:—£146—great part of the pit was turned into boxes and 5 rows of the gallery

railed off at pit price—for this, Elliston made an apology in his bill.

April—Mrs. Mountain played several characters.

May 30. Clandestine Marriage. Lord Ogleby (for that night) = Elliston.

In the course of the season Elliston acted—Abednego in Jew and Doctor—Charles Surface—Gossamer — Octavian—George Fervid in Five thousand a Year——at Bristol—Shylock—Lealto in False and True.

Mrs. Edwin acted—Lisette in Animal Magnetism—Agnes in Mountaineers—Jacinta in Lovers' Quarrels—Emma in Birthday—Irene in Blue Beard, &c.

D. L. 1799–1800.

Sep. 19. Hamlet. Ophelia = Miss Biggs, 1st time.

21. Clandestine Marriage. Fanny = Miss Campbell, 1st app.:—with Lying Valet. Sharp = Suett: Kitty Pry = Miss Mellon.

24. Wheel of Fortune, and Deserter.

26. Castle Spectre. Osmond = Raymond, from Dublin, 1st app.

Oct. 1. As you like it. Touchstone = Bannister Jun.: Jaques = Kemble: Rosalind = Miss Biggs.

3. Revenge, with, never acted, Embarcation—by Franklin—Bannister Jun.—Suett—Miss De Camp —Mrs. Bland—Songs only printed.

12. Much ado. Beatrice = Miss Biggs, 1st time.

17. Wonder——22. Love for Love.

21. Mrs. Powell acted the Grecian Daughter.

Nov. 2. Jew. Charles = Barrymore : Frederick = C. Kemble.

6. Maid of the Mill. Giles = Sedgwick, 1st time : Ralph = Wathen, 1st time.

8. Merchant of Venice. Portia = Mrs. Powell, 1st time.

14. Tempest. Hippolito = Miss De Camp : Dorinda = Miss Mellon, 1st time.

16. Secret. Rosa = Miss Biggs, 1st time :—with (never acted) Pavilion — Kelly—Bannister Jun.—Suett—Mrs. Crouch—Miss De Camp—Mrs. Bland —Songs only printed.

18. Richard 3d. Lady Anne = Miss Biggs.

22. Isabella = Mrs. Siddons, 1st app. this season.

25. Jane Shore, with (not acted 20 years) Mock Doctor. Gregory = Bannister Jun. : Dorcas = Miss Mellon, 1st time.

29. Measure for Measure.

Dec. 2. Will. Sir Solomon Cynic = Dowton : Mandeville = Powell, 1st time : Albina = Miss De Camp, 1st time.

11. Pizarro. Cora = Miss Biggs, 1st time.

14. East Indian, 6th time. Frank = Wathen : Zorayda = Miss Biggs.

26. Mrs. Powell acted Millwood.

30. Douglas. Stranger = Powell.

Jan. 1. Belle's Stratagem. Letitia Hardy = Miss Biggs :—with Lodoiska. Lodoiska = Miss De Camp.

2. Bold Stroke for a Wife.

6. Love makes a Man. Antonio = Dowton.

18. Miss De Camp acted Miss Hoyden, 1st time.

21. Stranger, with Ring, altered from the Pavilion.

25. Never acted. Adelaide. Prince Richard = Kemble : Prince John = Barrymore : Clifford (son to the King by Rosamond) = C. Kemble : King Henry = J. Aikin : Legate = Cory : Adelaide (sister to Philip King of France) = Mrs. Siddons :—acted 3 times——this T. was written by Pye, the Poet Laureat—it is professedly founded on Lyttleton's History of Henry the 2d—the scene lies at Chinon in France——Richard and Adelaide are mutually in love—they had been contracted for 6 years, but their marriage had been put off under various pretences—John intimates to Richard that their father is in love with Adelaide—Richard becomes jealous, and intimates to Adelaide his suspicions of her infidelity to him—she is offended at being unjustly suspected, and takes refuge in an abbey—Richard entreats her to elope with him—she refuses—in the 5th act, she enters as a nun—Clifford informs the King that Richard and John have taken up arms against him—the King dies of a broken heart—Clifford determines to devote the remainder of his life to the duties of religion— Richard determines to set off for the holy wars—some parts of this T. are well written, particularly in the character of Clifford—but on the whole this play is dull and uninteresting

—Kemble and Mrs. Siddons are said never to have appeared to less advantage.

Feb. 1. Never acted, Of Age To-morrow. Frederick Baron Willinhurst = Bannister Jun.: Baron Piffleberg (a sportsman) = Suett: Molkus (an invalid soldier, in the service of Lady Brumback) = Wewitzer: Maria (maid to Lady Brumback) = Miss De Camp: Lady Brumback = Mrs. Walcot: Sophia (her niece) = Miss Stephens:—acted 36 times—this is a very good Farce with songs—it is attributed to T. Dibdin—who has adapted it to the English stage from the German of Kotzebue—Dunlap translated Kotzebue's piece with some immaterial alterations—he made it into 4 acts, and called it the Wild-Goose Chace—it was brought out at the New York theatre on the 24th of Jan. 1800—Kotzebue did not disgrace his piece with songs—they were added by Dibdin at D. L. and by Dunlap at New York—Dibdin has very judiciously selected the best parts of Kotzebue's play, and omitted the worst—particularly the whole character of Felix, who is Frederick's tutor.

6. Rule a Wife. Leon = Holman, from C. G.: Copper Captain (not Perez) = Bannister Jun.: Estifania = Miss Mellon.

8. Will. Albina Mandeville = Miss Mellon, 1st time.

12. School for Scandal. Charles = Talbot, 1st time.

15. Rivals. Sir Anthony Absolute = King: Faulkland = C. Kemble.

22. Castle Spectre. Angela = Mrs. Yates, from Dublin, 1st app.

March 11. Never acted, Egyptian Festival. Egyptians. Mustapha Muley Bey = Raymond: Ali Hassan (the rightful chief of his tribe) = Holland: Murteza (his son) = C. Kemble: Uscola = Suett: Yezid (chief of the Arabs) = Dignum: Zemira (niece to Ali Hassan, and wife to Mustapha) = Madame Mara: Nigra (her attendant) = Mrs. Bland:—English—Longbow (in love with Jackina) = Bannister Jun.: Governor = Powell: Boomly (his son — in love with Violetta) = Kelly: Jackina (in love with Longbow—disguised as a sailor) = Miss De Camp: Violetta = Miss Stephens:—acted 10 times——Mustapha had confined Ali Hassan in a castle, and usurped the government of his tribe—Ali Hassan is supposed to be dead—the English celebrate a Festival—Mustapha is invited to it—he carries off Violetta by force—Violetta is daughter to Ali Hassan, but had been educated in England—she is in love with Boomly—Mustapha tells Murteza that the assassin who had murdered Ali Hassan, is confined in a dungeon—Murteza goes to the dungeon with a view to revenge himself on the supposed assassin—Murteza discovers him to be his father—they make their escape—Zemira had been condemned to death by Mustapha—she is brought in in chains with the executioners, &c.—she sings a song—just as the bowstring is put round her neck, she is rescued by Murteza—in the last scene, the English attack Mustapha's fortress—they are assisted by Murteza and his party—Mustapha and his soldiers are overcome—the fortress is taken—this is a very poor Op. in 3 acts, by Franklin—he is so injudicious, as to make Mustapha call himself an usurper.

April 16. Mrs. Jordan acted Rosalind, and King, Touchstone.

28. For bt. of Bannister Jun. She wou'd and she wou'd not, with (never acted) Children, or give them their Way. Sir Gabriel Willwould = Suett: Henry Willwould = Bannister Jun.: Emily = Mrs. Jordan: Rose = Miss De Camp:—Dutton, in the Dramatic Censor for 1800, calls this piece a dramatic abortion.

29. Never acted, De Montfort. De Montfort = Kemble: Rezenvelt = Talbot: Count Albert (friend to De Montfort and Rezenvelt) = Barrymore: Jerome (De Montfort's old landlord) = Dowton: Manuel = Powell: Conrad (an artful knave) = Caulfield: Jane (sister to De Montfort) = Mrs. Siddons: Countess Albert = Miss Heard:—acted 8 times—the scene lies in a town in Germany—this T. is one of a series of plays in which Miss Baillie has delineated the Passions——e Montfort has a fixed and implacable Hatred to Rezenvelt—they had fought a duel, and Rezenvelt had given De Montfort his life—this had only encreased De Montfort's Hatred—in the 3d act, Jane pacifies her brother in a considerable degree—Rezenvelt pays De Montfort a visit—De Montfort receives him with civility—in the 4th act, Conrad tells De Montfort that the common talk of the town is, that Rezenvelt is soon to marry his sister—De Montfort falls into an agony of passion—Rezenvelt enters—they fight, and De Montfort is disarmed — between the 4th and 5th acts, De Montfort murders Rezenvelt—in the 5th act, De Montfort is brought in by some Monks—his face exhibits the horrour of despair — his hands and clothes are bloody—an interview takes place between

Jane De Montfort and her brother—in the last scene, the Officers of Justice enter with an intent to take De Montfort into custody—they are informed that he is dead—Jane de Montfort speaks of him as having died of a broken heart—but from what one of the Monks had previously said, he seems rather to have broken a blood vessel—Jane de Montfort had a respect for Rezenvelt, but no intention of marrying him——this is a very interesting T.—the language is sometimes exquisitely beautiful—Dutton in his Dramatic Censor says—
" The success this play met with is more owing to
" the excellent acting of Kemble and Mrs. Siddons,
" than its own intrinsic merit—the language is in-
" deed chaste and elegant, elevated and impressive—
" but the piece wants interest—it wants variety—
" it wants activity—it is too barren of incident—
" and very little art has been employed in the con-
" duct of the plot—in a moral point of view it is
" very exceptionable—De Montfort, the hero of the
" play, is a systematic villain; his hatred to Rezen-
" velt is not the passion of a great and generous
" soul—it originates in a mean, sordid jealousy;
" he challenges his rival to personal combat, and
" owes his life to the forbearance of his adversary;
" yet this magnanimity on the part of Rezenvelt has
" no effect on the impenetrable feelings of De Mont-
" fort; his hatred grows more fierce and implacable,
" and at last he perpetrates the murder—not in
" a moment of passion, but coolly, deliberately, and
" by plan——instead of being holden up to detes-
" tation, he is extolled as a paragon of virtue, and
" much is said of his noble qualities, not one of

"which he demonstrates by his actions—so much for "the morality of the Drama; not to mention the "absurdity and absolute contradiction, in attributing "such fine feelings to a man, who could descend to "such meanness, such cowardice, such base and "infamous villany"——there is too much truth in these remarks.

Kemble adapted De Monfort, or De Montfort, to the stage—in the play, as originally written, the 1st scene closes with De Montfort's going to bed at night —the scene changes, and he is *instantly* discovered at breakfast—it is to be hoped that Kemble removed this absurdity—but it does not appear from the Dramatic Censor how this was managed in representation—Dutton very justly blames Mrs. Siddons for appearing in too thin a veil, when she wishes to conceal herself from De Montfort—this gross breach of propriety perpetually occurs on the stage—Mrs. Inchbald's edition of De Montfort is said to be printed from the prompt book—but it is clear from the Dramatic Censor that it was not.

May 5. For bt. of Mrs. Siddons. De Montfort.

10. Never acted, Indiscretion. Burly = Bannister Jun.: Sir Marmaduke Maxim (an old man—much troubled with the gout) = King: Algernon and Frederick (his sons) = Talbot and R. Palmer: Clermont = Barrymore: Gaylove = Holland: Lounge = Wewitzer: Thomas = Wathen: Julia and Fanny (daughters to Burly) = Mrs. Jordan and Miss Biggs: Victoria (an old maid—sister to Burly) = Miss Pope: Mrs. Goodly (a person who lets lodgings) = Mrs. Walcot: Laura (her daughter) = Miss Heard:—acted 6 times—Julia, to avoid a match with a person whom

she did not like, had been so Indiscreet as to elope from her father's house with Clermont—on finding that his intentions towards her were not honourable, she had made her escape from him—Clermont, on reflection, is ashamed of his conduct to Julia—at the conclusion, he marries her with her father's consent—Algernon and Frederick marry Fanny and Laura—Sir Marmaduke advertises for a wife—the advertisement is answered by Victoria—when they meet, they quarrel—each of them being older than the other expected—in the course of the play, Julia is disguised as a man—and Burly as an old woman ——this is a moderate C. by Hoare.

12. Mrs. Jordan's bt. Inconstant. Old Mirabel = Dowton, 1st time:—with Pannel.

14. Kelly's bt. Haunted Tower. Adela = Miss De Camp, 1st time.

20. Pizarro, 67th time, and last this season.

21. For bt. of Barrymore, and Wathen. She Stoops to Conquer. Hardcastle = Dowton: Tony Lumpkin = Wathen, 1st time: Young Marlow = Barrymore: Diggory = Suett: Miss Hardcastle = Mrs. Jordan, 1st time: Mrs. Hardcastle = Mrs. Walcot: Miss Neville = Miss De Camp.

22. For bt. of Miss Biggs. Indiscretion, 3d time.

29. Sedgwick's bt. Egyptian Festival, with (not acted 10 years) Strangers at Home. Aldobrand = Suett: Lawrence = Bannister Jun.: Firelock = Sedgwick: Rosa = Mrs. Jordan: Alice = Miss De Camp.

30. Country Girl. Moody = King: Miss Peggy = Mrs. Jordan.

June 3. Miss Leak's bt. She wou'd and she wou'd

not, with Robin Hood. Robin Hood = Sedgwick : Little John = Bannister Jun. : Ruttekin = Wathen : Edwin = Dignum, 1st time : Angelina = Miss De Camp : Annette = Mrs. Bland : Clorinda = Miss Leak.

5. Trueman's bt. Clandestine Marriage, with Three Weeks after Marriage. Sir Charles Racket = Talbot, 1st time : Drugget = Suett : Lady Racket = Mrs. Jordan, 1st time : Mrs. Drugget = Mrs. Sparks :—Mrs. Jordan was taken ill, and the Farce was changed to the Prize. *(D. C.)*

11. Mountaineers. Octavian = Raymond, 1st time.

17. Love for Love. Valentine = Powell, 1st time : —last play.

18. Lacy's bt. Child of Nature, with Othello. Othello = Lacy : Iago = Cory, 1st time : Cassio = Holland, 1st time : Roderigo = Talbot, 1st time : Desdemona = Mrs. Powell : Æmilia = Mrs. Sparks : —with Imitations, by Caulfield.

James Aikin did not act after this season—he had been for a long time considered as a respectable and useful actor—there was an ease and manner about his performance which were very agreeable and natural—he did not pretend to be capital, or striking, but he generally pleased, and never disgusted—his forte lay in the representation of an honest Steward, or an affectionate Parent.

C. G. 1799–1800.

Sep. 16. Laugh when you can, and Rosina.

18. Beggar's Opera, with Farm House. Aura = Mrs. Dibdin, her 1st app.

20. Suspicious Husband. Clarinda = Miss Betterton, 1st time.

23. Richard 3d = Holman :—with Farmer.

27. Castle of Andalusia. Spado = Munden : Pedrillo = Fawcett : Don Scipio = Emery :—with Catharine and Petruchio, by Mrs. Mattocks and Lewis : Grumio = Munden.

30. Macbeth, and Poor Soldier.

Oct. 2. Road to Ruin, with Lock and Key.

4. Othello, and Maid of the Mill.

7. Romeo and Juliet. Romeo = Holman : Mercutio = Lewis : Friar Lawrence = Hull : Juliet = Mrs. Pope : Nurse = Mrs. Davenport :—with, never acted, Naval Pillar. Sam Spritsail = Fawcett : Ben Bowsprit = Incledon : Tom Tackle = Emery : Dennis = Johnstone : Habakuk (a quaker) = Munden : Firelock = Townsend : Kitty = Mrs. Martyr : Britannia = Mrs. Chapman :—this musical piece was written by T. Dibdin—as a Drama it is contemptible —at the conclusion, " the scene changes to an open " view near the sea, a Pillar is discovered, inscribed " to the memory of our naval heroes—after a dance, " the Pillar changes to Britannia, on a superb " throne."

9. Orphan. Polydore = H. Johnston, 1st time.

11. Beaux Stratagem. Scrub = Munden: Gibbet = Emery: Mrs. Sullen = Miss Betterton, 1st time: Dorinda = Mrs. H. Johnston, 1st time: — rest as before.

14. Alexander the Great. Lysimachus = Macartney, 1st app.

16. Every one has his Fault, and Spoil'd Child.

17. Cure for the Heart-Ache, and Irish Mimic.

18. Horse and Widow, after which, Dramatist. Ennui = Fawcett: Neville = H. Johnston: Lord Scratch = Munden:—with Irishman in London.

25. Way to get Married, and Honest Thieves.

29. King Lear. Lear = Pope: Edgar = Holman: Cordelia = Mrs. Pope.

30. Ramah Droog, with Jew and Doctor.

31. Never acted, Management. Mist (Manager of a theatre) = Fawcett: Capt. Lavish (in love with Juliana) = Lewis: Sir Hervey Sutherland = Pope: Worry (his servant) = Munden: Alltrade = Farley: Mrs. Dazzle = Mrs. Davenport: Juliana (daughter to Sir Hervey—in love with Lavish) = Mrs. Pope: —acted 27 times—the name of this C. seems to allude, not only to Mist, but also to Capt. Lavish—Mist had retired from trade with a good fortune—his love of theatricals had induced him to purchase a country playhouse—Capt. Lavish pretends to be an excellent manager in money matters, but is really quite the reverse—Sir Hervey Sutherland, out of dislike to his late wife, had in great measure deserted his daughter—he had placed her under the controul of Mrs. Dazzle—he returns to England after an ab-

sence of 13 years, with strong prejudices on his mind against Juliana — Mrs. Dazzle's husband, who is lately dead, had left his property to Juliana, but on condition that if she should marry, the property should go to Mrs. Dazzle—Mrs. Dazzle suspects that Lavish and Juliana mean to retire to Italy, and live together without being married—she agrees to give up all claim to her husband's property for an annuity of £200—Lavish marries Juliana—Sir Hervey is reconciled to his daughter——this is a poor C. by Reynolds—Mist is by far the best character.

Nov. 7. Jane Shore. Hastings = Holman: Shore = Pope: Jane Shore = Mrs. Pope: Alicia = Mrs. St. Ledger, from Dublin, 1st app.

11. Mysteries of the Castle. Fractioso = Emery: Julia = Lady, 1st app.:—with Cross Purposes, and Mouth of the Nile.

14. Fair Penitent. Lothario = H. Johnston, 1st time: Horatio = Holman: Sciolto = Pope: Calista = Mrs. St. Ledger:—with, never acted, Turnpike Gate. Crack (an impudent fellow) = Munden: Joe Standfast (an old sailor) = Fawcett: Henry Blunt = Incledon: Robert Maythorn (in love with Peggy) = Knight: Sir Edward = Hill: Smart (his servant) = = Farley: Old Maythorn (keeper of the Gate) = Gardner: Mary = Miss Waters: Peggy = Miss Sims: —acted 27 times—an Admiral is supposed to have died without making a will—Sir Edward had taken possession of his estate as heir at law—he has a design both on Mary and Peggy—Mary was in love with Lieut. Travers, whom she believes to be dead—Peggy is so pleased with Sir Edward's attention to

her, that she turns up her nose at Maythorn—Henry Blunt is hired by Sir Edward as his gamekeeper—at the conclusion he turns out to be Travers—he produces the Admiral's will in favour of Mary, who is his natural daughter——this musical Farce was written by Knight—it is better than the generality of such sort of things.

30. Never acted, Wise Man of the East. Claransforth = Lewis: Ava Thoanoa (supposed to be a native of Cambodia beyond the Ganges) = Munden: Metland = Murray: Ensign Metland (his son—in love with Ruth) = H. Johnston: Timothy Starch = Knight: Sir Richard Chances = Claremont: Lawley (an attorney) = Waddy: Ellen (daughter to Metland) = Miss Murray: Lady Mary Diamond = Mrs. Davenport: Rachel (wife to Starch) = Mrs. Mattocks: Ruth (their daughter—in love with Ensign Metland) = Mrs. H. Johnston: Mrs. Metland = Mrs. Johnson:—acted 14 times—this is an indifferent C.—it was borrowed from Kotzebue, and adapted to the English stage by Mrs. Inchbald.

A translation of Kotzebue's Writing-desk, or Youth in Danger, was published in 1799—some years before the play begins, Erlen had deposited in the hands of Ditthelm, who was his particular friend, 7000 dollars—Ditthelm was busy at the moment, and did not give him a receipt for the money—in about half an hour after, he had a paralytic attack, which proved fatal—Ditthelm's executors could not with propriety pay Erlen the money as he had no voucher for it—at the opening of the play, Young Ditthelm is lately come of age—he is a merchant, but much more addicted to pleasure than business—

Erlen is poor—his son is an Ensign—his daughter, Sophia, is in the service of a Countess—Ditthelm is in Danger of being made a dupe, by the Countess and a Baron who are gamesters—by Hadebrath who pretends to be a conjuror—and by Madame Luppnitz who wants him to marry her daughter—Erlen's goods are seized for a debt—the Officer of the Police, who is a humane man, finds in the secret drawer of Erlen's Writing-desk the very money which Erlen had deposited in old Ditthelm's hands—the desk had belonged to Ditthelm—and his executors had given it to Erlen as a keep-sake—Erlen is fully satisfied that the money found in the desk is his own—but he is so extremely scrupulous that he offers it to Young Ditthelm, who refuses to take it—the play ends with the union of Young Ditthelm and Sophia.

Mrs. Inchbald has made considerable alterations in Kotzebue's piece—but, on the whole, she has not improved it—the gross improbability of Ava's character must be attributed to her, and not to Kotzebue—Mrs. Inchbald has omitted Madame Luppnitz and her daughter, and introduced a family of Quakers in their stead—this is an improvement—Metland is the same character as Erlen—but Claransforth (Ditthelm) endeavours to seduce Ellen (Sophia)—for which there is no foundation in the German play—in Kotzebue, the pretended conjuror promises to show Ditthelm the ghost of a departed friend—Ava Thoanoa promises to show Claransforth his father—in the last scene, Ava enters as the ghost of Old Claransforth—Young Claransforth is struck with astonishment—Ava discovers himself to be Old Claransforth.

Dec. 9. Romeo and Juliet. Romeo = C. J. Macartney from Edinburgh, and York, his 1st app.—see Oct. 14.

16. Inkle and Yarico.

23. Earl of Essex. Essex = Holman: Southampton = Betterton: Burleigh = Murray: Queen Elizabeth = Mrs. St. Ledger: Rutland = Miss Betterton.

26. Jane Shore. Alicia = Miss Betterton.

27. Lovers' Vows. Verdun = Simmons, 1st time.

30. Henry 4th pt. 1st. Falstaff = Fawcett: Hotspur = Holman: King = Murray: Prince of Wales = Lewis: Francis = Knight: 1st Carrier = Emery: Lady Percy = Miss Chapman: Hostess = Mrs. Davenport.

Jan. 7. Beaux Stratagem. Cherry = Miss Mills from Southampton, her 1st app.

11. Abroad and at Home.

16. Never acted—a Romance of the 14th Century—in 5 acts—interspersed with Songs and Choruses—called Joanna. Philip (son to Wensel—in love with Eloisa) = H. Johnston: Lazarra (a knight—in love with Joanna) = Holman: Albert (Lord of Thurn) = Pope: Wolf (warden of Thurn castle) = Munden: Guntram = Emery: Wensel (Castellan of Belmont) = Waddy: Hermit = Murray: Darbony = Incledon: Joanna of Montfaucon (wife to Albert) = Mrs. Pope: Eloisa (supposed daughter to Guntram—in love with Philip) = Mrs. H. Johnston:—acted 14 times—the scene lies in Switzerland——Theodore, the Lord of Thurn, had been dispossessed of his castle and domains by Albert's father—Theodore was supposed to be dead—Albert had succeeded to

his father—Lazarra and Darbony are at the head of a band of mercenary soldiers—they take Albert's castle by treachery—Albert makes his escape—he applies to Wensel for shelter—Wensel commits him to prison, and promises Lazarra to send him Albert's head—Wensel is taken suddenly ill—Philip, who had been kindly treated by Albert, gets possession of his father's keys, and sets Albert at liberty — the Hermit proves to be Theodore—Eloisa proves to be his daughter—Albert, Wolf, &c. attack the castle of Thurn—they make themselves masters of it—Lazarra is killed—Philip and Eloisa are united——this piece was written by Kotzebue, and adapted to the English stage by Cumberland—it is one of the best of those irregular Dramas which have been so frequent on the stage of late years—but this species of writing was unworthy of Cumberland — more especially, as Kotzebue has no music in his play—Cumberland, in his preface, says—" I have outlived " the time,* when a simple and consistent fable, " developed in correct and classic diction, present- " ing characters to be found in nature, and produc- " ing incidents not irreconcilable to probability, can " no longer attract—I have lived to see the time " when, not content with the eccentricities of our " own stage, we have gone to that of the Germans " for fresh supplies of what we were overstocked " with—false writing and false moral—as I have " been uniformly adverse in my opinion to the in- " troduction of these German Dramas on the Eng-

* Ought not Cumberland to have rather said—" I have lived " *to* the time ?"—or else " can *any* longer attract."

"lish stage, it may well be supposed, my reasons for "undertaking to adapt this of Joanna, were strong "ones."

22. Birthday. Jack Junk = Emery, 1st time.

29. West Indian. Belcour = Lewis: Varland = Emery: Louisa = Miss Murray, 1st time:—(see Oct. 21 1797)—with Peeping Tom. Tom = Bannister Jun. from D. L.: Maud = Mrs. Martyr.

Feb. 3. Mysteries of the Castle. Cloddy = Simmons: Julia = Lady, her 3d app.:—with Guardian. Heartly = Murray: Sir Charles Clackit = Munden: Young Clackit = Knight: Harriet = Mrs. Pope: Lucy = Mrs. Mattocks.

8. Never acted, Speed the Plough. Sir Philip Blandford = Pope: Sir Abel Handy = Munden: Bob Handy = Fawcett: Henry = H. Johnston: Farmer Ashfield = Knight: Morrington = Murray: Gerald = Waddy: Miss Blandford = Mrs. H. Johnston: Susan Ashfield = Miss Murray: Dame Ashfield = Mrs. Davenport: Lady Handy = Mrs. Dibdin:—acted 41 times—this is, on the whole, a pretty good C.—it was written by Morton.

19. Never acted, True Friends. Father Dominico = Johnstone: Carlos = Incledon: Olla Podrida = Emery: Durano = Murray: Theodora = Mrs. H. Johnston: Duenna = Mrs. Davenport:——the Dramatic Censor says this musical Entertainment ought to have been damned—it was written by T. Dibdin, and acted 5 times.

March 27. Belle's Stratagem. Doricourt = Lewis: Hardy = Munden: Sir George Touchwood = Murray: Flutter = Fawcett: Saville = Betterton: Letitia Hardy = the late Miss Betterton: Mrs.

Racket = Mrs. Mattocks: Lady Frances Touchwood = Miss Murray:—with Two Strings to your Bow.

31. St. David's Day, or the Honest Welchman, 3d time. Owen = Townsend: Peter Plinlimmon (a letter-carrier) = Fawcett: Old Townley = Munden: William (his son) = Incledon: Ellen (daughter to Owen) = Mrs. Atkins: Taffline = Miss Sims:—acted about 12 times——20 years before the piece begins, Old Townley had lost a pocketbook with £100 in it—Owen had found the pocketbook, but could not at that time find out to whom it belonged—on learning from Old Townley that the pocketbook was his, he restores it to him—Old Townley refuses to accept it—William marries Ellen—this musical trifle was written by T. Dibdin.

April 5. For bt. of Lewis. How to grow Rich. Pavé = Lewis: Smalltrade = Emery: Sir Thomas Roundhead = Munden: Warford = Pope: Latitat = Fawcett: Sir Charles Dazzle = Betterton: Hippy = Townsend: Lady Henrietta = late Miss Betterton: Rosa = Miss Murray: Miss Dazzle = Miss Chapman: — with Peep behind the Curtain. Glib = Lewis: Sir Macaroni Vertu = Farley: Miss Fuz = Mrs. Mills: Lady Fuz = Mrs. Davenport: Orpheus = Hill: Old Shepherd = Simmons: Rhodope = Mrs. Martyr:—and Hermione, 1st time.

15. Incledon's bt. Woodman. Sir Walter Waring = Munden: Bob = Emery, 1st time.

17. Holman's bt. Votary of Wealth. Drooply (for that night only) = Holman:—with Tom Thumb. Grizzle = Emery.

19. Pope's bt. Lovers' Vows. with Lock and Key.

22. Munden's bt. Not acted 12 years, Good-natured Man. Croaker = Munden: Honeywood = Pope: Lofty = Lewis: Leontine = H. Johnston: Sir William Honeywood = Murray: Jarvis = Thompson: Bailiff = Knight: Bailiff's Follower = Emery: Miss Richland = late Miss Betterton: Mrs. Croaker = Mrs. Mattocks: Olivia = Miss Murray: Garnet = Mrs. Mills: — with (never acted there) Camp. William = Incledon: Gauge = Munden: O'Daub = Johnstone: Serjeant Drill = Townsend: Sir Harry Bouquet = Betterton: 1st Recruit = Emery: Nell = Mrs. Chapman: Nancy = Mrs. Mills:—the Ladies are omitted in the bill—with, 2d time, Hermione—Munden—Emery, &c.—not printed—written by T. Dibdin.

23. Miss Murray acted Yarico, and Child of Nature, for her bt.—Duke Murcia = Munden.

24. Secrets worth Knowing. Nicholas = Emery.

26. Fawcett's bt. Heir at Law. Daniel Dowlas = Emery: Cecily Homespun = Mrs. Gibbs, her 1st app. this season: Caroline Dormer = Miss Murray, 1st time:—with (never acted there) Castle of Sorrento. Blinval = Fawcett: Governor = Johnstone: Germain = Emery: Widow Belmont = Mrs. Chapman.

29. For bt. of Mr. and Mrs. H. Johnston. Douglas. Lady Randolph = Mrs. St. Ledger, 1st time: —with Lovers' Quarrels. Jacintha = Mrs. H. Johnston, 1st time.

30. Knight's bt. Not acted 6 years, Rage. Gingham (for that night only) = Knight: Sir Paul Perpetual = Emery: Flush = Munden: Darnley = Holman: Hon. Mr. Savage = Fawcett: Signor Cygnet

= Farley: Lady Sarah Savage = Mrs. Mattocks: Mrs. Darnley = Mrs. Pope: Clara Sedley = Miss Murray:—with Critic. Puff = Knight: Sneer = Murray: Dangle = Farley: Sir Fretful Plagiary = Munden: Mrs. Dangle = Mrs. Chapman: Don Ferolo Whiskerandos = Fawcett: Lord Burleigh = Johnstone: Tilburina = Mrs. Mattocks: their 1st app. in those characters.

May 1. Miser, in 3 acts. Lovegold = Emery: Lappet = Mrs. Davenport:—with, never acted, Paul and Virginia. Paul (in love with Virginia) = Incledon: Dominique (a faithful servant to Virginia) = Munden: Alambra (slave to Tropic) = Mrs. Mills: Capt. Tropic = Townsend: Diego (his overseer) = Emery: Don Antonio = Hill: Virginia (in love with Paul) = Mrs. H. Johnston:—acted 13 times—Alambra had run away, in consequence of the ill usage he had received from Diego—Tropic pardons him at the intercession of Virginia—Don Antonio carries Virginia on board a ship by force — the ship is wrecked near the shore—Paul endeavours to save Virginia, but without success—she is saved by Alambra——this musical piece, in 2 acts, was written by Cobb.

2. For bt. of Mrs. Mattocks. Deserted Daughter. Cheveril = Lewis: Mordent = Pope: Donald = Munden: Item = Emery, 1st time: Grime = Davenport: Lenox = Murray, 1st time: Joanna = Lady, her 1st app.: Lady Ann Mordent = late Miss Betterton, 1st time: Mrs. Sarsnet = Mrs. Mattocks.

10. Betterton's bt. School for Wives. Gen. Savage = Munden: Belville = Holman: Torrington = Emery: Leeson (for that night only) = H. Johnston:

Conolly = Betterton, 1st time: Miss Walsingham = Mrs. Glover, late Miss Betterton: Mrs. Belville = Mrs. Pope:—with Honest Thieves.

12. Never acted, Liberal Opinions, in 3 acts—it was afterwards enlarged to 5 acts, and came out as the School for Prejudice Jan. 3 1801—the characters and performers were the same.

13. Mrs. Pope's bt. Cymbeline. Posthumus = Holman: Jachimo = Pope: Bellario (Belarius) = Murray: Guiderius (for that night only) = H. Johnston: Cloten = Betterton: Imogen = Mrs. Pope, 1st time:—with Child of Nature. Amanthis = Mrs. Pope, 1st time.

17. For bt. of Miss Waters. Not acted 5 years, Speculation. Tanjore = Lewis: Alderman Arable = Gentleman, 1st app.: Project = Emery: Jack Arable = Fawcett: Emmeline = Lady, 1st app.: Lady Project = Mrs. Davenport: Cecilia = Miss Mills.

20. Rivals——27. Wild Oats.

28. For bt. of Emery, Mrs. T. Dibdin, and Mrs. Johnson. Wives as they were. Lord Priory = Emery, 1st time: Miss Dorrillon (for that night only) = Mrs. Johnson: Lady Mary Raffle = Mrs. Dibdin, 1st time.

29. Brandon's bt. Chapter of Accidents. Woodville = Holman: Jacob = Knight: Governour Harcourt = Munden: Grey = Murray, 1st time: Bridget = Mrs. Mattocks: Cecilia = Miss Murray, 1st time:—with Spoil'd Child. Little Pickle = Mrs. Mills.

June 2. Wild's bt. Fashionable Levities, in 3 acts. Welford = Holman: Sir Buzzard Savage = Munden: Capt. Douglas = H. Johnston: Nicholas

= Fawcett: Ordeal = Murray: Lady Flippant Savage = Mrs. Glover: Clara = Miss Murray:—with Five Thousand a Year, and Don Juan.

7. Busy Body——10. Beggar's Opera.

12. Under the patronage of the Prince of Wales, &c.—for the bt. of O'Keeffe, the unfortunate author of the following successful dramatic pieces, Son in Law, &c.

Lie of the Day. Alibi = Quick, his 1st app. on this stage for three years:—end of act 2d, O'Keeffe will address the audience in a poetical composition written by himself for the occasion—to which will be added, Three Weeks after Marriage. Drugget = Quick: Lady Racket = Mrs. Jordan, from D. L.:—with Paul and Virginia, 13th time.

N.B. In the list of O'Keeffe's successful pieces, at the top of the bill for this evening, were enumerated, not only some which were unsuccessful, but even the French Grenadier, which was never finished.

June 13. For bt. of Bayswater Hospital. Duenna. Isaac = Quick:—with Sultan. Roxalana = Mrs. Jordan, from D. L.

A serious dispute took place between the Proprietors and 8 of the principal Actors—the latter published the Statement of their Case in a pamphlet of about the size of a play—this pamphlet is generally supposed to have been written by Joseph George Holman—the 7 other performers were John Johnstone—Alexander Pope—Jos. S. Munden—Charles Incledon — John Fawcett — Thomas Knight—and Henry Erskine Johnston—the pamphlet is dated Feb. 1800.

Dutton, in his Dramatic Censor, has answered

this pamphlet in an elaborate manner, and given a good deal of additional information relative to the points in dispute—he takes the part of the Proprietors, and is too severe on the Actors—more especially in the expressions which he makes use of.

About March the Performers presented a memorial to the Marquis of Salisbury, who was at that time Lord Chamberlain—in his answer he very properly said, that he was not aware that he was invested with any authority to interfere in the private disputes of the Patentees and Performers—at the same time he offered his services, if, as an arbitrator, these could be exercised, to reconcile the subsisting differences—his offer was accepted—and the whole matter appears to have been left to his decision.

The Proprietors did not publish any answer to the Statement of the Performers, but they sent to the Lord Chamberlain a copy of the Statement, interleaved with their own observations in manuscript—it was understood that this book was to be shown to the King—the King did read it, and the book was returned to Harris.

The three principal grievances insisted on by the actors were—the limitation of their Orders—the increased charge for a benefit—and the advance of the Fine, for refusing a character, from £5 to £30.

The Proprietors begin their *manuscript* observations to the Lord Chamberlain by saying, that "their "reluctance to submit the case to the public, arose "from an unwillingness to lessen the public regard "for the Performers, by whose talents the interests "of the theatre are assisted."

The Proprietors allege, that Orders had been always considered as an indulgence on the part of the Proprietors, and not as a right on the part of the Performers—they state that the increased nightly expenses of the theatre made it necessary to increase the charge for a Benefit—they say, that the Performers so frequently refuse the characters allotted to them, notwithstanding the clear and express terms of their articles, that an advance of the Fine was indispensible.

With regard to the Sick Clause—the Actors say—"this *obnoxious article* needs only be mentioned to "excite abhorrence"——the Proprietors reply—"the "feigning of illness is the commonest trick of the "profession, and if pretending to be sick could ex-"empt them from their duty while they were enti-"tled to their salary, caprice and idleness would "soon be the certain destruction of the theatre."

The substance of the Marquis of Salisbury's award was briefly as follows.

"I have read the several papers submitted to my "perusal by the Proprietors of C. G. and John "Johnstone, &c.—8 of the Performers—and at their "request I have taken into consideration the mat-"ters in difference between them—upon which my "opinion is as follows.

"I think the charge of £160 for a Benefit night "not unreasonable; but this cannot affect such "Performers in whose articles the charge has been "fixed at £140, till the expiration of such articles.

"I think the Proprietors act prudently in requiring "what is called the Sick Clause to be continued, "and in raising the Fine for the refusal of a charac-

" ter to £30—but such increased Fine cannot affect
" prior engagements.

" With respect to Orders, which the Performers
" claim for admission of their friends to the theatre,
" I think it unquestionably must be left to the Pro-
" prietors to issue them at such times, and to such
" extent, and on such terms, as they think proper.

" As to the right claimed by the Performers of
" keeping a cast of characters, it appears to me that
" the Proprietors have a power of employing the
" Performers in such characters as they think
" proper.

" The Proprietors have a right to close the thea-
" tre on such nights as they shall judge necessary
" for their own advantage; and the Performers'
" salary must cease when the theatre is closed.

" It appears to me, that the several subjects of
" complaint brought forward by the Performers, are
" by no means well-founded; but I recommend to
" all parties an oblivion of what has passed in the
" course of these disputes, being desirous of restor-
" ing peace and harmony to a theatre which so
" largely contributes to the amusement of the public
" ——May 3 1800."

The Marquis of Salisbury may not have decided rightly on every particular, but on the whole he evidently acted with great moderation and propriety.

All of the 8 Performers continued at C. G., except Holman.

HAY. 1800.

June 13. Heir at Law. Zekiel Homespun = Emery, his 1st app. there.

17. Zorinski. Zorinski = C. Kemble:—with, 2d time, 'Tis all a Farce. Numpo = Fawcett: Col. Belgardo = Farley: Don Gortez = Emery: Don Alphonso = J. Palmer: Don Testy (his father) = Davenport: Mirtillo (servant to Belgardo) = Klanert: Sticko (servant to Alphonso) = Chippendale: Carolina (daughter to Don Gortez) = Miss Menage: Ursula (her woman) = Mrs. Whitmore:—acted about 6 or 8 times——Belgardo and Carolina are mutually in love—Gortez wants his daughter to marry Alphonso, whom he has not seen—when Alphonso arrives from Seville, Belgardo makes Gortez believe that Alphonso is an impostor—Alphonso and Belgardo go off to fight—Alphonso is wounded—Belgardo, in order to make his escape, changes clothes with Numpo, whom he finds lying asleep in the street—Numpo, on waking, puts on Belgardo's cloak and hat—he is taken into custody as Belgardo—he makes his escape—and is prevailed on by Belgardo, to visit Gortez as Alphonso — Don Testy enters—and then the real Alphonso—in the mean time, Belgardo marries Carolina —— this F. is attributed to Allingham—it is a moderate piece.

25. Sighs, and Fortune's Frolic. Robin Roughhead = Fawcett: Margery = Mrs. Davenport.

26. Surrender of Calais. Madelon = Mrs. Mountain, 1st time.

28. Fawcett acted Sheva, and Lingo.

July 5. Ways and Means. Sir David Dunder = Fawcett:—with 4th time, Obi, or Three-Finger'd Jack. Three-Finger'd Jack = C. Kemble. Quashee = Emery: Capt. Orford = Farley: Rosa = Miss De Camp:—this Pantomime is attributed to Fawcett—it has considerable merit for the sort of thing—it was acted 39 times.

14. London Hermit. Young Pranks = Farley: Old Pranks = Emery.

15. Never acted, Point of Honor. Durimel (in love with Bertha) = C. Kemble: Chevalier de St. Franc (an old officer in a French regiment) = Barrymore: Valcour (a young officer in the same regiment) = Fawcett: Steinberg (a German — suitor to Bertha) = Suett: Bertha (in love with Durimel) = Miss De Camp: Mrs. Melfort (her mother) = Miss Chapman:— before the play, Tobacconist. Abel Drugger = Emery:—after the play, Flitch of Bacon. Tipple = Suett: Eliza = Mrs. Mountain.

The Point of Honor was acted 19 times—Durimel is a young Frenchman, who, in consequence of the ill usage he had received, had deserted from his regiment—he had lived in Mrs. Melfort's house for 7 years—he is on the point of marriage with Bertha—unfortunately for him, the very regiment, from which he had deserted, arrives at the town in Germany, where the scene lies—Steinberg denounces Durimel as a deserter—Durimel is condemned—St. Franc, on seeing Durimel, knows him to be his son

—their distress is increased, as St. Franc is the person who must give the signal for Durimel's death —Valcour forms a plan for Durimel's escape—but as St. Franc had pledged his Honor for Durimel's appearance, Durimel will not attempt to make his escape—Durimel is brought to the place of execution—the soldiers prepare to shoot him—St. Franc throws himself before the body of his son—the soldiers do not shoot—Valcour obtains Durimel's pardon——this is an interesting play in 3 acts—rather a Tragedy than a Comedy—it was taken from the French, and adapted to the English stage by C. Kemble—the address to the audience at the end is contemptible.

Aug. 2. Bannister's bt. Inkle and Yarico. Sir Christopher Curry = Emery : — with Castle of Sorrento.

7. Iron Chest. Wilford = C. Kemble : Rawbold = Emery, 1st time : Judith = Miss De Camp :—with Village Lawyer.

8. Miss De Camp's bt. Young Quaker. Young Sadboy = C. Kemble, 1st time : Chronicle = Suett : Shadrach = Wathen : Spatterdash = R. Palmer : Clod = Fawcett : Dinah = Miss De Camp : Araminta = Mrs. Gibbs : Lady Rounceval = Mrs. Davenport.

12. C. Kemble's bt. School for Scandal. Sir Peter Teazle (for that night only) = King : Charles = C. Kemble : Lady Teazle = Miss De Camp.

14. Never acted, What a Blunder! Dashington = Fawcett : Sir Sturdy O'Tremor (in love with Jaquelina) = Johnstone : Count Alphonso d'Esparza

= Holman: Don Miguel de Lara (an inquisitor) = Suett: Lopez (his servant) = Farley: Juan (gardener to a convent) = Emery: Angeline (wife to Alphonso) = Miss De Camp: Leonora (her sister, and ward to Don Miguel) = Mrs. Mountain; Jaquelina (in love with Sir Sturdy) = Miss Wheatley: Viletta (maid to Leonora) = Miss Menage:—acted about 9 times—the scene lies in Valencia——Dashington and Leonora had fallen mutually in love at Madrid — Leonora had received his visits in her sister's house—and Dashington, by a Blunder, had supposed Leonora to be Angelina—at an acidental meeting between him and Alphonso, he had foolishly talked of his intimacy with Angelina—a duel was the consequence, and Dashington was severely wounded—at the opening of the play, Alphonso is so much affected with his wife's supposed infidelity, that he shuns all society—Dashington, in the disguise of a Friar, assists Sir Sturdy in stealing Jaquelina from a convent—he is brought before Don Miguel, and confined in a dungeon—some robbers, who mean to rob Don Miguel's house, enter the dungeon, in which Dashington is imprisoned, by a secret passage—they carry off Dashington—Jaquelina had previously fallen into their hands—they leave Dashington and Jaquelina in their cavern—Jaquelina suggests that they may make their escape by the secret passage into the dungeon—Dashington goes off for that purpose—Jaquelina follows him, but not immediately—she has business on her hands of more importance than the making of her escape—she waits till she has sung a song—at the conclusion, Alphonso is reconciled to Angelina—Dashington and

Sir Sturdy marry Leonora and Jaquelina——this is a moderate Op., in 3 acts, by Holman—Don Miguel and Sir Sturdy are not very natural characters—the former is a good-natured Inquisitor—the latter is an Irishman, who fancies himself a great invalid, but who readily exerts his full strength, as often as he forgets that he is nervous.

15. Guardian. Sir Charles Clackit = Emery, 1st time: Lucy = Mrs. Gibbs.

23. Mrs. Bland's bt. Mountaineers, and Rosina.

26. Mrs. Mountain's bt. Poor Soldier. Patrick = Miss De Camp: Darby = Wathen.

29. Johnstone's bt. Cambro-Britons. Shenkin = Emery.

Sep. 2. Sighs, with 2d time, Review, or the Wags of Windsor. Caleb Quotem (parish clerk, &c. &c.) = Fawcett: Looney Mactwolter (an Irishman) = Johnstone: John Lump (a Yorkshireman) = Emery: Deputy Bull (guardian to Grace) = Suett: Capt. Beaugard = Farley: Charles Williams (a soldier—in love with Phœbe) = Trueman: Phœbe Whitethorn (in love with Williams) = Miss De Camp: Grace Gaylove (a quaker) = Mrs. Gibbs: Lucy (her maid) = Mrs. Mountain:—acted with success—Capt. Beaugard and Grace Gaylove are mutually in love—Deputy Bull opposes their union—but at the conclusion he consents to it—the Review is represented by figures in perspective—this is a good musical Farce by Arthur Griffinhoof, alias G. Colman Jun.—he has borrowed the character of Caleb Quotem from Lee, but he has not much improved what he has borrowed — for the dispute between Colman and Lee see Hay. July 6 1798.

Sept. 3. For bt. of Mrs. Gibbs. Never acted there, Birthday. Capt. Bertram = Emery : Jack Junk = Fawcett : Emma = Mrs. Gibbs, 1st time.

5. Point of Honor. Steinberg = Emery, 1st time.

6. Jew. Jabal = Emery.

This season is said to have been very profitable—Fawcett was acting manager.

Nov. 17. For bt. of Bannister Sen. Ways and Means—Son in Law, and Children in the Wood—Imitations by Bannister Sen. and Caulfield—Bannister Jun. acted his usual parts.

BATH 1799-1800.

Sep. 28. Richard 3d = Turner, 1st app. there.

Oct. 12. Way to keep him. Lovemore = Dimond: Sir Bashful Constant = Quick : Widow Bellmour = Mrs. Edwin : — with Lovers' Quarrels. Sancho = Quick.

19. Wives as they were. Lord Priory = Quick : — with Commissary. Zachary Fungus = Quick : Mrs. Loveit = Mrs. Didier.

Quick acted at Bristol, Nicholas in Secrets worth

Knowing—Scrub—Justice Woodcock—Doyley—Sir Harry Sycamore—Cadwallader, &c.

26. Secrets worth Knowing. Rostrum = Elliston.

Nov. 16. Pizarro. Rolla = Dimond: Alonzo = Elliston: Pizarro = Richardson: Ataliba = Eyre: Orozembo = Edwin: Las Casas = Charlton: Elvira = Mrs. Johnstone, 1st app. there: Cora = Mrs. Edwin:—acted 6 times successively.

Dec. 14. Castle of Sorrento. Blinval = Elliston.

21. Sighs. Tilman Totum = Edwin: Von Snarl = Cherry: Adelbert = Elliston: Louisa = Mrs. Edwin: Mrs. Rose = Mrs. Didier.

Jan. 16. Wonder. Don Felix = Dimond: Violante = Mrs. Edwin.

Feb. 11. Wheel of Fortune. Penruddock = Elliston: Emily Tempest = Mrs. Edwin.

15. Management. Mist = Edwin: Juliana = Mrs. Edwin.

March—Mrs. Mountain acted 3 nights.

8. Wise Man of the East. Clarensforth = Elliston: Ellen = Mrs. Edwin.

11. Dimond's bt. Stranger—£137.

18. Elliston's bt. (Pit and Gallery as last season) Macbeth = Elliston:—with Pannel. Muskato = Elliston: Beatrice = Mrs. Edwin:—£150.

25. Mrs. Edwin's bt. Country Girl, in 3 acts. Miss Peggy = Mrs. Edwin:—with the Purse, and Arthur and Emmeline. Arthur = Elliston: Grimbald = Richardson: (he acted this part very well) Emmeline = Mrs. Edwin:—Pit and Gallery as at Elliston's bt.—£150.

April 3. Rule a Wife. Leon = Dimond: Copper

Captain = Elliston: Estifania = Mrs. Edwin: Old Woman = Mr. Edwin.

5. Taylor's bt. Young Quaker. Young Sadboy = Elliston: Shadrach = Taylor: Clod = Edwin: Dinah = Mrs. Edwin:—£110.

16. Miss Grimani made her 1st app. on any stage in Grecian Daughter.

22. Speed the Plough. Sir Philip Blandford = Eyre: Robert Handy = Elliston: Farmer Ashfield = Edwin: Miss Blandford = Mrs. Edwin: Dame Ashfield = Mrs. Didier.

May 17. For bt. of Mr. and Mrs. Sedley. Suicide. Tobine = Elliston: Nancy Lovel = Mrs. Edwin.

20. Inconstant. Young Mirabel = Elliston, 1st time: Bisarre = Mrs. Edwin, 1st time.

24. For bt. of Smith, Treasurer, and Miss Smith. Cymbeline. Posthumus = Dimond: Jachimo = Elliston: Imogen = Miss Smith:—with School for Arrogance. Count Conolly Villars = Elliston: Sir Samuel Sheepy = Edwin: Lucy = Mrs. Edwin: Lady Peckham = Mrs. Smith.

July 12. The Public is respectfully informed, that a plan having been set on foot for raising a Fund for the support of aged and incapacitated performers belonging to the Bath theatre, the manager has liberally given a night in aid of this undertaking, which it is hoped will receive the sanction and support of the public—Blisset acted Hardcastle—£72.

In the course of the season Elliston acted Tangent—Mercutio—Percy—Young Pranks——at Bristol—in Desert Island—probably Ferdinand.

Mrs. Edwin acted Ellena in Italian Monk—Cow-

slip——at Bristol—Lady Elizabeth Gray—Zelida in Romance of an Hour.

D. L. 1800–1801.

The theatre opened under the management of Kemble.

Sep. 16. Hamlet. Hamlet = Kemble: Ghost = Cory: Polonius = Dowton: Osrick = R. Palmer: 1st Gravedigger = King: Queen = Mrs. Powell: Ophelia = Miss Biggs.

18. Clandestine Marriage. Lord Ogleby = King: Sterling = Dowton: Mrs. Heidelberg = Mrs. Sparks: Miss Sterling = Miss De Camp: Fanny = Miss Biggs.

20. Haunted Tower. Baron of Oakland = Dowton, 1st time.

23. Richard 3d. Richard = Kemble: Henry 6th = Wroughton, his 1st app. for 2 years: Richmond = C. Kemble: Buckingham = Raymond: Queen = Mrs. Powell: Lady Anne = Miss Biggs.

25. Wheel of Fortune, and Children in the Wood.

27. Isabella. Biron = Kemble: Villeroy = Raymond, 1st time: Isabella = Mrs. Siddons: Nurse = Mrs. Sparks, 1st time.

Oct. 2. Indiscretion, 7th time. Clermont = Raymond, 1st time: Algernon = C. Kemble, 1st time: Julia = Miss De Camp, 1st time.

4. Siege of Belgrade, and Who's the Dupe?

6. Beggar's Opera. Polly = Mrs. Mountain, 1st app. there: Mrs. Peachum = Mrs. Sparks, 1st time: —with, never acted, Indian. Itanoko (the Indian) = C. Kemble: Diego = Suett: Ferdinand (his son) = Trueman: Michael = R. Palmer: Sancho = Wathen: Violetta = Miss Mellon:—acted about 4 times —the scene lies at Madrid—Diego is just returned from America with a very large fortune—he had brought Itanoko with him—Itanoko has good natural sense, but is quite ignorant of European manners —he falls in love with Violetta at first sight, and, at the conclusion, marries her——this is a moderate piece by Fenwick—it is professedly taken from the French—Miller, in his Art and Nature, (see D. L. Feb. 16 1738)—and Cleland, in his Tombo-Chiqui, have managed the character of the Indian better than Fenwick.

9. Castle Spectre. Father Philip = R. Palmer: Percy = De Camp, 1st time: Angela = Mrs. Yates: Alice = Mrs. Sparks.

20. Hamlet. Ghost = Wroughton: Laertes = C. Kemble: Ophelia (for that night only) = Mrs. Stephen Kemble:—with Agreeable Surprise. Cowslip = Mrs. S. Kemble.

21. Wheel of Fortune, with, never acted, Wilmore Castle. Smart (a man-milliner) = Bannister Jun.: General Wilmore = Dowton: Charles Harley (in love with Clarinda) = Kelly: Harry Wilmore (in love with Harriet) = Sedgwick: Alderman Marrow-

fat = R. Palmer: Tunbelly = Suett: Miss Margery Wilmore (an old maid) = Mrs. Sparks: Clarinda Wilmore (in love with Charles) = Miss Stephens: Harriet Harley (in love with Harry) = Miss De Camp: Miss Marrowfat = Miss Tidswell:—acted about 5 times—Gen. Wilmore, by his brother's desire, confines his nephew and niece in the Castle—two sentinels guard the entrance to the castle—Charles and Harriet have their carriage broken on purpose—the General invites them into the castle—while Smart is engaging Miss Margery's attention by his conversation, the lovers get married——this comic Op. was written by Houlton—it is a poor piece.

22. School for Scandal. Sir Peter = King: Charles = C. Kemble: Joseph = Barrymore: Sir Oliver = Dowton, 1st time: Sir Benjamin = R. Palmer: Crabtree = Suett: Moses = Wewitzer: Lady Teazle = Miss Biggs: Mrs. Candour = Miss Pope: Maria = Mrs. Mountain.

23. Rivals. Capt. Absolute = Barrymore, 1st time: David = Wathen, 1st time.

29. Revenge. Zanga = Kemble.

30. Never acted, Virginia. Lord Delaware = Raymond: Bodkin (originally a tailor, now supervisor) = Suett: Capt. Beauclerc (in love with Jennet) = Bannister Jun.: Sir William Berkeley = R. Palmer: Don Alphonso (in love with Matilda) = Kelly: Capt. Smith (President of the Council) = Powell: Manteo = Barrymore: Pawhatan (an Indian Emperour) = Surmont: Stranger (a Dutchman) = Wewitzer: Matilda and Gertrude (daughters to Capt. Smith) = Mrs. Crouch and Miss Biggs: Jennet and Blanche (his nieces) = Mrs. Mountain and

Miss Stephens: Mrs. Bodkin = Miss Tidswell: Benowee = Miss B. Menage: Lady Delaware = Mrs. Sparks:—the scene lies in Virginia, in the time of James the 1st—(see Smith's History of Virginia) —at the opening of the piece, the colony is in so bad a state, that Capt. Smith proposes to abandon Virginia—Lord Delaware arrives from England, as Governour General, with soldiers and provisions—he had married a very disagreeable woman for the sake of her money—he had left her behind him—but she unexpectedly makes her appearance in the 3d act—in the mean time Lord Delaware had fallen in love with Gertrude—she had fallen in love with him—she does not know till the 3d act that he is a married man—at the conclusion, the Dutchman turns out to be Lady Delaware's first husband—his lordship is consequently enabled to marry Gertrude——this is a poor Opera, in 3 acts, by Mrs. Plowden—it was damned on the 1st night—the main plot of it is stolen from the Innocent Mistress—see L. I. F. 1697—in an Op. it signifies but little how the songs are introduced, but in this piece the absurdity is greater than usual—Bodkin is taken by the savages—he is bound hand and foot, and is in momentary expectation of being roasted—in this situation he sings a song—in the 2d act, Alphonso enters, sings a song, and makes his exit, without speaking a syllable.

Nov. 1. Stranger. Tobias = Dowton, 1st time: Mrs. Haller = Mrs. Siddons.

4. Brothers, revived. Capt. Ironsides = Bannister Jun.: Sir Benjamin Dove = King: Belfield Jun. = C. Kemble: Belfield Sen. = Barrymore: Skiff = Dowton: Jonathan = Wathen: Sophia = Mrs.

Mountain: Lady Dove = Miss Pope: Violetta = Miss Biggs:—acted twice——Cooke of C. G. said that Miss Pope was excellent in Lady Dove.

5. Merchant of Venice. Shylock = Kemble: Anthonio = Wroughton: Bassanio = Barrymore: Gratiano = R. Palmer: Launcelot = Suett: Portia = Mrs. Siddons: Jessica = Mrs. Mountain:—with Humourist. Dabble = Bannister Jun.: Sir Anthony Halfwit = Suett: Frolick = Wathen, 1st time: Mrs. Matadore = Mrs. Sparks, 1st time.

7. Bold Stroke for a Wife. Obediah Prim = Dowton.

8. Gamester. Mrs. Beverley = Mrs. Siddons:—with Cozeners, revived. Aircastle = Bannister Jun.: Paul Prig = Suett: Mrs. Fleece'em = Mrs. Sparks.

12. Jew, with First Floor. Whimsey = Dowton, 1st time.

19. Flitch of Bacon. Tipple = Suett: Major Benbow = Dowton, 1st time: Eliza = Mrs. Mountain.

20. King John, revived. King John = Kemble: Faulconbridge = C. Kemble: Hubert = Barrymore: Salisbury = Raymond: King of France = Wroughton: Dauphin = Holland: Prince Arthur = Miss Kelly: Austria = Cory: Pandulph = Powell: Constance = Mrs. Powell.

21. As you like it. Touchstone = King: Jaques = Kemble: Orlando = Barrymore: Adam = Dowton: Rosalind = Miss Biggs: Audrey = Miss Pope:—with Blue Beard.

22. Way of the World, revived. Mirabell = Kemble: Fainall = Wroughton: Witwoud = Bannister Jun: Sir Wilful Witwoud = King: Petulant

= Suett: Waitwell = R. Palmer: Millamant = Miss Biggs: Lady Wishfort = Miss Pope: Mrs. Marwood = Mrs. Powell: Foible = Miss De Camp.

27. Confederacy. Brass = King: Dick = R. Palmer, 1st time: Gripe = Dowton, 1st time: Moneytrap = Suett: Clarissa = Miss Biggs, 1st time: Flippanta = Miss Pope: Corinna = Miss De Camp, 1st time: Mrs. Amlet = Mrs. Sparks.

Dec. 4. Lyar. Young Wilding = Bannister Jun., 1st time.

5. Miss Biggs acted Hypolita, 1st time.

6. Douglas. Lady Randolph = Mrs. Siddons.

12. Doctor and Apothecary. Thomaso = Dowton, 1st time.

13. Never acted, Antonio, or the Soldier's Return. Don Antonio (brother to Henry and Helena) = Kemble: Don Gusman (husband to Helena) = Barrymore: Don Henry (a youth) = C. Kemble: Don Pedro (King of Arragon) = Wroughton: Helena = Mrs. Siddons: —— Helena's father, on his deathbed, had contracted her to Rodrigo, the particular friend of Antonio—Antonio and Rodrigo had been engaged in the Italian wars for about 3 years—Rodrigo had been made a prisoner—Antonio, on his Return, is highly incensed at finding his sister married to Gusman—he appeals to the King, and wants him to disannul the marriage by his authority—the King is irresolute—Antonio forces Helena from her husband's house, and sends her to a convent to be confined for life—Gusman and Henry take her from the convent, and bring her to the royal palace—she wishes to return to the convent to prevent any farther quarrel between her husband and her

brother—Antonio enters—Helena places herself in his power—the King orders his guards to separate them — Antonio had treated his sister with great harshness through the whole play—he now stabs her—she dies, and the piece concludes—Antonio's fate is left in uncertainty——this is a moderate T. by Godwin—it was acted but once—Godwin published it without the names of the performers, and without the least intimation of its having been acted.

15. Pizarro. Elvira = Mrs. Siddons.

18. Mrs, Siddons acted Jane Shore.

19. Belle's Stratagem. Hardy = Dowton, 1st time.

23. Mrs. Siddons acted Mary Queen of Scots.

31. Not acted 8 years, West Indian. Belcour = C. Kemble : Major O'Flaherty = Caulfield : Stockwell = Powell : Varland = Suett : Charlotte Rusport = Miss Biggs : Lady Rusport = Mrs. Sparks :—Dutton says this play was wretchedly acted.

Jan. 3. King Lear, revived. Lear = Kemble : Edgar = Barrymore : Edmund = C. Kemble : Kent = Wroughton : Oswald = R. Palmer : Cordelia = Mrs. Siddons.

7. She Stoops to Conquer. Hardcastle = Dowton : Tony Lumpkin = Bannister Jun. : Young Marlow = Barrymore : Diggory = Suett : Miss Hardcastle = Mrs. Sontley : Mrs. Hardcastle = Mrs. Sparks.

9. Inconstant. Young Mirabel = C. Kemble, 1st time : Bisarre = Miss De Camp, 1st time.

20. Double Gallant, revived. Atall = C. Kemble : Sir Solomon Sadlife = King : Lady Sadlife = Miss

Biggs: Lady Dainty = Miss Pope: Clarinda = Miss De Camp: Wishwell = Miss Mellon.

29. Jane Shore. Lord Stanley = Webb:—with, never acted, Veteran Tar. Tom Sturdy (the Veteran Tar) = Bannister Jun.: Philip (his son) = De Camp: Dr. Gossamer = Wewitzer: Farmer = Suett: Henry (engaged to Lisetta) = Trueman: Cicely = Mrs. Mountain: Lisetta (engaged to Henry) = Miss Stephens: Margery = Mrs. Sparks:—acted 10 times at least——the Farmer, who is very hungry, falls asleep—Cicely enters with a chicken—Philip eats it—when the Farmer wakes, they endeavour to persuade him that he has eaten the chicken—Philip falls in love with Cicely—she falls in love with him—at the conclusion, there is a view of the sea—two vessels are seen engaging—Philip throws the flag of the French ship at Tom Sturdy's feet——this musical trifle was written by Arnold.

Lord Stanley was created Earl of Derby by Henry the 7th—Shakspeare, in Richard the 3d, calls him Lord Stanley—but Rowe, in Jane Shore, very improperly calls him Earl of Derby—the judicious alteration. in the bill for this evening, seems to have been made for the first time on the 18th of Dec.—Webb's name stands to Derby on the 17th of April 1800.

Feb. 2. Pizarro. Cora = Mrs. Harlowe, 1st app. at D. L.

12. Cymbeline, revived. Posthumus = Kemble: Jachimo = Barrymore: Belarius = Wroughton: Guiderius = C. Kemble: Cloten = R. Palmer: Imogen = Mrs. Siddons.

24. Never acted, Deaf and Dumb, or the Orphan

Protected. Theodore (really Julio—a Deaf and Dumb Orphan) = Miss De Camp: De l'Epee = Kemble: Darlemont (maternal uncle to Julio) = Wroughton: St. Alme (his son—in love with Marianne) = C. Kemble: Franval (an advocate) = Barrymore: Dupre (servant to Darlemont and his confederate) = Bannister Jun.: Dominique = Suett: Pierre = R. Palmer: Madame Franval (Franval's mother) = Miss Pope: Marianne (her daughter) = Mrs. Mountain: Claudine = Mrs. Sparks:—acted about 24 times——Julio is the rightful heir of the Count of Harancour—he had been left under the care of Darlemont—Darlemont had dressed him in rags, and purposely lost him in the streets of Paris—the officers of the police had placed him under the care of De l'Epee—De l'Epee had given him the name of Theodore—in the 1st act, De l'Epee and Theodore arrive at Toulouse — Theodore recollects the house in which he was born—Franval espouses the cause of Theodore—Franval and De l'Epee claim Theodore's inheritance from Darlemont—Darlemont at first insists that his nephew is dead—at the conclusion he acknowledges that Theodore is his nephew, and promises to reinstate him in his rights—St. Alme and Marianne are united—this interesting piece was translated from the French, and adapted to the English stage by Holcroft—(see his Memoirs vol. 3 p. 173)—it was well acted—Miss De Camp sustained the part of Julio with the happiest effect—Kemble was eminently qualified by nature to be the representative of De l'Epee, and his acting was inimitable—Wroughton (who had seen the play at Paris) seldom appeared to greater advantage than in

Darlemont—and Miss Pope was quite at home in Madame Franval. *(Dutton in part.)*

March 12. Mrs. Jordan made her 1st app. this season in the Country Girl.

19 and 24. Mrs. Jordan acted Estifania, and Bisarre.

April 15. Mrs. Jordan acted Miss Hoyden.

20. For bt. of Bannister Jun. As you like it. Touchstone = Bannister Jun.: Rosalind = Mrs. Jordan :—with Sylvester Daggerwood, and Son in Law.

24. Miss Pope's bt. Love for Love. Sir Sampson Legend = Dowton, 1st time: Ben (with a song in character) = Bannister Jun.—probably not the original song.

25. Never acted, Julian and Agnes. Alfonso (really Julian) = Kemble: Provost = Wroughton: Confessor = Barrymore: Infirmier = Holland: Prior = Packer: Francis (attendant on Agnes) = Powell: Agnes (Countess of Tortona) = Mrs. Siddons: Ellen = Miss Biggs :—acted 3 times—the author of this T. has given it a 2d title—"the Monks of the Great "St. Bernard"—but this title did not appear in the bills—the scene lies in the Convent and the adjoining Pass—the time is that of representation—Julian, Count of Tortona had married Agnes, a lady of distinction—5 years after, he had fallen in love with a peasant, called Ellen, and had married her —Ellen had discovered her real situation—she had for a time lost her senses—in this state the Countess had found her, and had treated her for 3 years with the greatest kindness—Ellen, on perceiving that she was near her end, had expressed a wish to die in her

native valley—on the opening of the play, the Countess is endeavouring to have Ellen conveyed thither in a litter—the Countess and her attendants had passed the preceding night in the convent of St. Bernard—Julian disappeared, and was supposed to be dead—he had assumed the name of Alfonso, and had become the Hospitalier of the convent—he had undergone great hardships, and had frequently endangered his life, in attempting to preserve such travellers as might have occasion to pass between the snowy mountains in the neighbourhood of St. Bernard—he had kept his real condition carefully concealed, but in the 4th act, he is induced by the kindness of the Provost to disclose his story—in the 5th act, some assassins attack the Countess and her attendants—one of them drags off Ellen—another of them is going to stab the Countess—Alfonso rushes in and kills him—but is mortally wounded himself—Alfonso discovers himself to Agnes—at the conclusion, Alfonso and Ellen die—Ellen, before her death, joins the hands of Alfonso and Agnes—when Agnes sees her husband, she does not at first know him—this is a natural circumstance, and not the silly trick so often played off on the stage—Alfonso's face is partly concealed by a cowl, and his personal appearance had become ghastly——this T. is attributed to Sotheby, but printed without the names of the author, or the performers—the plot is very far from a bad one, but unfortunately the most interesting parts of it are related, not represented—the first 4 acts are barren of incident, and consequently not well adapted for the stage—but the language is very good, and the whole

pleases in perusal—Dutton says that Kemble's acting was peculiarly fine.

27. Mrs. Siddons acted Lady Macbeth for her bt.

30. Castle Spectre. Angela = Mrs. Jordan.

May 2. Confederacy. Brass = Bannister Jun.: Corinna = Mrs. Jordan.

4. Never acted, Adelmorn, the Outlaw. Adelmorn = C. Kemble: Lodowick (his servant) = Bannister Jun.: Count Ulric = Raymond: Sigismond (Duke of Saxony) = Powell: Father Cyprian = Barrymore: Hugo (a minstrel) = Suett: Herman (a page) = Miss De Camp: Brenno = Trueman: Innogen (daughter to Sigismond, and wife to Adelmorn) = Mrs. Jordan: Orrila (wife to Lodowick) = Mrs. Mountain: Bedra = Mrs. Sparks:—acted about 9 times—Adelmorn had been attacked by an assassin—he had wounded the assassin—the Count of Bergen was found murdered, and as Adelmorn's sword was still dropping with blood, it was concluded that he had killed the Count, who was his uncle—Adelmorn was condemned—he made his escape from prison—and was proclaimed an Outlaw—Ulric had succeeded to the Count's title and estates—at the opening of the play, Adelmorn himself believes that his uncle was the person who had assaulted him—and that he had unfortunately killed his uncle—in reality, Father Cyprian had attempted to murder Adelmorn—Adelmorn had wounded Cyprian—Ulric had killed the Count, and had accused Adelmorn of having committed the murder—Adelmorn returns to Germany in disguise—he is discovered and thrown into prison—Ulric orders him to be executed—Lodowick, who had heard the truth from Cyprian, pro-

claims his master's innocence—the Ghost of the Count appears — Ulric is struck with terror, and confesses his guilt——this is a romantic Drama, in 3 acts, and with songs—it was written by Lewis—it is an unnatural and extravagant, but not an uninteresting piece—Lewis printed it as it was acted on the 1st night, and not as it was afterwards altered—see the preface—the scene between Lodowick and Father Cyprian was most deservedly exploded—when Adelmorn, in the next season, was cut down to 2 acts, the names of Cyprian and Hugo were not in the bill—the omission of Cyprian was certainly an improvement—Hugo is a good comic character.

11. Mrs. Jordan's bt. Nina. Nina = Mrs. Jordan: — with Three Weeks after Marriage. Sir Charles Racket = Lewis, from C. G.: Drugget = Dowton: Lady Racket = Mrs. Jordan:—and Lovers' Quarrels. Sancho = Bannister Jun.: Lopez = R. Palmer: Jacinta = Mrs. Jordan.

13. C. Kemble's bt. King John. Constance = Mrs. Siddons: — the last time of her performing this season—she had acted Constance about 6 times.

15. For bt. of Barrymore, and Wathen. Dr. Last's Examination. President = Wathen: Dr. Last = Bannister Jun.

21. Mrs. Crouch's bt. Pirates. Fabulina = Miss De Camp, 1st time: Fidelia = Miss Tyrer, 1st app. on this, and 2d on any stage.

25. Dowton's bt. Deaf and Dumb, with Ways and Means. Sir David Dunder = Dowton, 1st time

26. For bt. of Miss Biggs. Twelfth Night. Malvolio = Dowton: Sir Andrew Aguecheek = Suett: Orsino = Barrymore: Sir Toby Belch = R. Palmer,

1st time: Clown = Wathen: Viola = Mrs. Jordan: Olivia = Miss Biggs, 1st time: Maria = Miss Mellon.

29. For bt. of R. Palmer, and Caulfield. Not acted 6 years, Iron Chest. Sir Edward Mortimer = Barrymore: Wilford = C. Kemble: Adam Winterton = Dowton, 1st time: Fitzharding = Powell, 1st time: Samson = Suett: Orson = R. Palmer: Helen = Miss Biggs, 1st time: Barbara = Mrs. Bland, 1st and only app. this season: Judith = Miss De Camp: Blanch = Miss Mellon:—with Pannel. Muskato = Bannister Jun.: Lazarillo = R. Palmer: Don Guzman = Dowton: Beatrice = Mrs. Jordan.

30. Wewitzer's bt. Much ado. Beatrice = Mrs. Jordan.

June 2. For bt. of Miss Stephens. Not acted 12 years, Love in a Village. Justice Woodcock = Suett: Meadows = Kelly: Hodge = Dowton: Rosetta = Miss Stephens: Madge = Miss Tyrer.

3. Sedgwick's bt. Tempest. Prospero = Powell: Caliban = Sedgwick: Stephano = Bannister Jun.: Trinculo = Suett: Hippolito = Miss Biggs: Dorinda = Mrs. Jordan:—with Shipwreck. Sally Shamrock = Mrs. Bland.

5. Mrs. Bland's bt. Iron Chest. Barbara = Mrs. Bland, positively her last app. this season:—with Virgin Unmasked. Miss Lucy = Mrs. Jordan.

8. King's bt. Pizarro. Orozembo (for that night only) = King: Elvira = Mrs. Powell:—with Spoil'd Child. Little Pickle (1st time these 6 years) = Mrs. Jordan:—Pizarro had been acted from 15 to 20 times.

17. (Last night) Love in a Village, and Sultan.

18. For bt. of Lacy, formerly of this theatre—

Castle Spectre. Osmond = Lacy Jun., 1st app. at D. L.: Reginald = Lacy, 1st time: — with Three Weeks after Marriage. Lady Racket = Mrs. Jordan.

Mrs. Hopkins is said to have died in Sep. 1801—she had been an useful actress in her line—but latterly she was on the decline.

C. G. 1800–1801.

Sep. 15. Speed the Plough, and Hartford Bridge.

17. Abroad and at Home. Lady Flourish = Mrs. Litchfield:—with Child of Nature, in 2 acts. Amanthis = Miss Murray.

19. Cure for the Heart-Ache.

22. Lovers' Vows. Frederick = Brunton Jun., from Norwich, 1st app.: Agatha = Mrs. Chapman, 1st time.

24. Beggar's Opera. Polly = Miss Dixon, 1st app. there.

29. Hamlet. Hamlet = Brunton: Ghost = Murray: Polonius = Munden: Osrick = Farley: 1st Gravedigger = Emery: Queen = Miss Chapman: Ophelia = Mrs. H. Johnston:—with, not acted 25 years, Daphne and Amintor.

Oct. 1. Rivals. Capt. Absolute = Betterton: Faulkland = H. Johnston, 1st time: Acres = William Blanchard, from Norwich, 1st app.:—with Turnpike Gate. Crack = Blanchard.

6. Romeo and Juliet. Romeo = Brunton, 1st time:—with, never acted there, Selima and Azor. Azor = Incledon: Ali = Blanchard: Scander = Townsend: Selima = Miss Dixon.

8. Beaux Stratagem——10. Dramatist.

15. Road to Ruin. Goldfinch = Lewis: Dornton = Munden: Harry Dornton = Brunton, 1st time: Silky = Emery: Mrs. Warren = Mrs. Mattocks: Sophia = Mrs. Mills:—with Robin Hood. Little John = Munden.

17. Wild Oats. Harry = H. Johnston, 1st time: John Dory = Emery, 1st time:—with Highland Reel.

20. Rival Queens. Alexander = Pope, 1st time:—he had acted Alexander May 15 1786.

22. Duenna. Isaac = Fawcett, 1st time: Don Jerome = Munden:—with Honest Thieves. Ruth = Mrs. Litchfield.

24. Suspicious Husband. Frankly = Brunton, 1st time.

29. Every one has his Fault.

30. Inkle and Yarico, with Miser. Lovegold = Emery: Lappet = Mrs. Mattocks.

31. Richard 3d. Richard = Cooke, from Dublin, 1st app.: Henry 6th = Murray: Richmond = Pope: Queen = Miss Chapman: Lady Anne = Mrs. Litchfield:—with Maid of the Mill. Sir Harry Sycamore = Munden: Ralph = Knight.

Nov. 1. Never acted, Life. Sir Harry Torpid = Lewis: Primitive = Munden: Gabriel Lackbrain = Faw-

cett: Marchmont = Murray: Craftly (the keeper of a circulating library) = Emery: Clifford = Farley: Rosa (daughter to Marchmont) = Miss Murray: Mrs. Belford = Miss Chapman: Mrs. Decoy = Mrs. St. Ledger:—acted 27 times—Marchmont had spent his wife's fortune in gaming and dissipation—she had gone abroad—he is reduced to support himself by the writing of books—he is so sensible of his unkindness to his wife, that he enjoins Rosa not to mention her—Primitive had abandoned his daughter for marrying contrary to his approbation—he means to settle a large fortune on Gabriel—Gabriel marries Mrs. Decoy—Primitive expects to find them patterns of rural simplicity—he finds them quite the reverse—Clifford wants to seduce Mrs. Belford—Primitive rescues her from him, and adopts her—at the conclusion, Mrs. Belford proves to be the wife of Marchmont, and the daughter of Primitive—she is reconciled to her husband and her father—Sir Harry marries Rosa——this is a poor C. by Reynolds—Dutton very justly observes, that many of our most successful playwrights would, most probably, be utterly incompetent to the production of a theatrical piece, if the palate of the town were less vitiated and debauched.

10. Merchant of Venice. Shylock = Cooke: Bassanio = Pope: Anthonio = Murray, 1st time: Gratiano = Knight: Launcelot = Munden: Gobbo = Emery: Portia = Miss Murray, 1st time: Nerissa = Mrs. Litchfield: Jessica = Miss Dixon:—with Oscar and Malvina.

13. Merchant of Venice—Cooke's 4th app.—with Love a-la-Mode. Sir Archy = Cooke: Sir Callaghan

= Johnstone: Squire Groom = Lewis: Beau Mordecai = Simmons.

15. Life, with, never acted, Il Bondocani. Haroun Alraschid (Caliph of Bagdad) = Townsend: Cadi of Bagdad = Fawcett: Chebib (a decayed merchant) = Emery: Abdalla (his son—in love with Camira) = Hill: Hassan = Farley: Darina (daughter to Chebib) = Mrs. Mills: Camira (in love with Abdalla) = Miss Dixon:—acted 27 times—Haroun assumes the disguise of an Arabian of the desert, and the name of Il Bondocani—he makes a proposal of marriage to Darina—Chebib consents to the match, tho' he does not much like Il Bondocani, whom he suspects to be a robber—Il Bondocani orders Chebib to fetch the Cadi to draw the contract—the Cadi at first treats Chebib with insolence, but on hearing the name of Il Bondocani, he becomes very civil—the piece concludes with the union of Darina and the Caliph—Abdalla marries Camira——this comic Op. in 3 short acts was written by T. Dibdin—it is a poor piece—taken from the new Arabian Tales.

18. Intriguing Chambermaid. Drunken Colonel = Knight: Oldcastle = Emery: Lettice = Mrs. Mattocks.

28. Othello. Othello = Pope: Iago = Cooke, 1st time: Cassio = Betterton: Brabantio = Hull: Roderigo = Knight: Desdemona = Mrs. Pope: Æmilia = Mrs. Litchfield.

Dec. 5. Macbeth. Macbeth = Cooke, 1st time: Macduff = Pope: Banquo = Murray: Duncan = Hull: Witches = Blanchard, Emery and Simmons: Lady Macbeth = Mrs. Litchfield, 1st time:—with Padlock. Mungo = Blanchard.

10. Follies of a Day. Susan = Mrs. H. Johnston.

17. Every Man in his Humour. Kitely (with the Prologue spoken by Garrick in 1751) = Cooke, 1st time: Bobadill = Fawcett: Brainworm = Munden: Master Stephen = Knight: Old Knowell = Murray: Young Knowell = Brunton: Wellbred = H. Johnston: Master Matthew = Simmons: Justice Clement = Emery: Downright = Waddy: Mrs. Kitely = Miss Chapman.

22. Jane Shore. Hastings = Pope, 1st time: Shore = Murray, 1st time: Gloster = Betterton, 1st time: Jane Shore = Mrs. Pope: Alicia = Mrs. Litchfield, 1st time:——Pope acted Hastings Nov. 9 1787.

30. Speed the Plough. Sir Abel Handy = Simmons, 1st time.

Jan. 3. For the 1st time, School for Prejudice—altered from Liberal Opinions—(see May 12 1800). Old Liberal = Munden: Frank Liberal (his natural son—in love with Marian) = Lewis: Ephraim (a Jew) = Fawcett: John Grouse (an honest Yorkshireman) = Emery: Counsellor Friendly = Murray: Mildmay (friend to Frank—in love with Fanny) = H. Johnston: Squire Chace = Farley: Miss Liberal = Mrs. Davenport: Fanny (legitimate daughter to Old Liberal) = Mrs. Mills: Mrs. Howard (a widow) = Miss Chapman: Marian (her daughter) = Miss Murray: Jenny = Miss Sims:—acted 14 times——Old Liberal suffers his cousin, Miss Lucretia Liberal, to have a considerable influence in his family, as she has £50,000 in her own disposal—she wants Fanny to marry Squire Chace—Fanny runs away to avoid the match—Old Liberal quarrels with his cousin—

Squire Chace carries off Jenny, supposing her to be Fanny — there is an important underplot — Mrs. Howard's uncle had left her some things apparently of little value—she sells an old drab-coloured coat to Ephraim—Ephraim finds bills to the amount of £10,000 in the lining of the coat—he restores the money to Mrs. Howard—at the conclusion, Frank and Mildmay marry Marian and Fanny——this is a Farce in 5 acts by T. Dibdin—much better calculated for representation than perusal—the liberal opinions are excellent in themselves, but they are inculcated with rather too much ostentation.

27. Cooke's bt. Never acted there, Stranger. Stranger = Cooke: Baron Steinfort = H. Johnston: Tobias = Murray: Francis = Farley: Solomon = Emery: Peter = Simmons: Count Wintersen = Whitfield: Mrs. Haller = Mrs. Litchfield: Countess Wintersen = Miss Chapman: Charlotte = Mrs. Dibdin:—with Catharine and Petruchio—and Garrick's Ode on Shakspeare, by Cooke——Cooke's Stranger was very inferiour to Kemble's—Harris not only allowed Cooke to have his benefit at an unusual part of the season; but made him a present of the £160, which was the customary charge to performers on these occasions—the house overflowed in every part, and the receipt amounted to £530—*(Dram. Censor)*—or, as Cooke says, £560.

Feb. 11. Never acted, Poor Gentleman. Ollapod = Fawcett: Frederick = Lewis: Sir Robert Bramble (his uncle) = Munden: Lieut. Worthington = Murray: Corporal Foss (his servant) = Knight: Sir Charles Cropland = Farley: Humphrey Dobbins = Waddy: Stephen Harrowby = Emery: Farmer

Harrowby = Townsend: Hon. Miss Lucretia Mac Tab = Mrs. Mattocks: Emily (daughter to Worthington) = Mrs. Gibbs:—acted 24 times——Lieut. Worthington, who gives the title to the play, takes a lodging for himself and family at Farmer Harrowby's—Sir Charles wants to seduce Emily—Frederick falls honourably in love with her—she falls in love with him—at the conclusion they are married with Sir Robert's approbation——this is a pretty good C. by Colman Jun.—Ollapod, Miss Lucretia Mac Tab and Humphrey are the best characters—Ollapod is an Apothecary, and a Cornet in a military association—Miss Lucretia Mac Tab is the sister of a Scotch nobleman—she is poor and proud—and so mean as to sponge on the Lieutenant for her maintenance, tho' she knows he can badly afford to maintain her—Humphrey is an old and faithful servant to Sir Robert, whom he perpetually contradicts—Mrs. Mattocks, in Miss Lucretia Mac Tab is said to have worn the dress which was made for her when she played Lucinda in Love in a Village originally.

28. Every Man in his Humour, with a new Pantomime Drama, called Perouse, or the Desolate Island. Chimpanzee (an animal of the island) = Master Menage: Perouse (the navigator) = H. Johnston: Madame Perouse = Mrs. H. Johnston:—Kanko (suitor to Umba) = Farley: Negaski (Umba's father) = Delpini: Umba = Mrs. Mills:—acted about 35 times——Perouse is shipwrecked—he saves the Life of Chimpanzee—Umba, a young savage, falls in love with Perouse—he rejects her love, but she will not leave him—Madame Perouse arrives in the

island, in quest of her husband—Perouse conducts her to his hut—Umba becomes jealous—she betrays Perouse into the hands of her countrymen—Perouse is on the point of being burnt to death—Chimpanzee saves his life—this Pantomime is attributed to Fawcett—it is founded on Kotzebue's Perouse, but the plot is materially altered and improved.

Kotzebue's Perouse is an interesting Drama, in 2 acts—it was translated by Thompson in 1799—Perouse is shipwrecked on an uninhabited island—Malvina, a young savage, who happens to be on the spot, preserves his life—they cohabit as man and wife, and have a child—after an interval of 8 years, Adelaide, the wife of Perouse, comes in search of him with her son—Perouse is distracted between his affection for Adelaide and his affection for Malvina—the brother of Adelaide suggests, that as France is in a state of anarchy, they should give up all thoughts of returning to their native country, and settle on the island—Adelaide and Malvina agree to live with Perouse as his *sisters*—it is unnatural that they should make this agreement, and highly improbable that they should keep it.

March 28. For bt. of Lewis. New Way to Pay Old Debts. Sir Giles Overreach = Cooke: Wellborn = Lewis: Marrall = Munden: Justice Greedy = Simmons: Allworth = H. Johnston: Lord Lovell = Murray: Lady Allworth = Miss Chapman: Margaret = Miss Murray:—being their 1st app. in those characters.

April 14. Incledon's bt. Fontainbleau. Lackland = Lewis: Lepoche = Murray: Squire Tally-ho = Munden: Miss Dolly Bull = Mrs. Mattocks:

Lady Bull = Mrs. Davenport :—with Positive Man. Sir Toby Tacit = Emery, 1st time : Rupee = Simmons : Grog = Munden.

21. Pope's bt. Hamlet. Hamlet = Pope.

22. Never acted, the Blind Girl, or a Receipt for Beauty. Don Gallardo (viceroy of Peru) = Munden : Splash = Fawcett : Sligo = Johnstone : Don Valentia = Betterton : Frederick = Incledon : Young Inca = Hill : Bonito = Townsend : Signora Doloroso (wife to the viceroy) = Mrs. Mattocks : Clara Bonito (the Blind Girl) = Mrs. H. Johnston :—*(Dutton)*—acted 8 times—this Op. in 3 acts, was written by Morton—Dutton says it was a very poor piece—the songs only are printed—Dutton observes —" Sligo is such a character as is no where to be " seen but on the stage—this species of *dramatic* " *monsters* owes its birth in a great measure to the " present preposterous system, which our modern " dramatic writers have adopted, of drawing their " characters with an eye to particular and individual " performers—instead of leaving the actor to qualify " himself for the part—they qualify the part for the " actor—because Johnstone has deservedly acquired " great celebrity by his apt personation of Irish cha- " racters—they needs must lug an Irishman into the " list of the D. P., without giving themselves the " trouble to reflect, whether it can be done with pro- " priety or not ?—whether the part assimilates with " the rest of the characters, and is reconcilable with " the general tenour of the piece ?"—if a list were to be made of all the pieces in which an Irishman is pressed into the service, merely for the sake of Johnstone, it would be no short one—but the absur-

dity is no where more glaring than in the Ninth Statue, or the *Irishman* in *Bagdad*—when Dimond was writing his Bride of Abydos for D. L., one of the gentlemen who had undertaken the management of that theatre, asked him if he could not introduce an Irishman for Johnstone, as a slave in the haram —Dimond very properly replied, that he could—but would not do it.

23. Munden's bt. Birthday. Emma = Miss Murray:—with Paul and Virginia—and Reprisal. Champignon = Farley: Ben Block = Munden: O'Clabber = Johnstone: Maclaymore = Murray: Brush = Fawcett: Heartly = H. Johnston: Harriet = Miss Dixon: — the Reprisal is said in the bill not to have been acted these *many* years—yet it had been acted April 24th 1793—on that night it was said not to have been acted 20 years, though it was acted Oct. 21 1777—it is strange that such repeated mistakes should occur—if the Prompter, at the end of a season, would make out an alphabetical list of all the plays and farces which had been acted, it would be easy to ascertain how many years had elapsed, since any piece had been performed.

28. Fawcett's bt. Point of Honour. Durimel = H. Johnston: St. Franc = Pope: Valcour = Fawcett: Steinberg = Emery: Bertha = Miss Murray: Mrs. Melfort = Miss Chapman: — with Review. Caleb Quotem = Fawcett: Looney Mactwolter = Johnstone: John Lump = Emery: Grace Gaylove = Mrs. Gibbs: —and Obi. Three Finger'd Jack = H. Johnston: Rosa = Mrs. Gibbs.

May 1. For bt. of Mr. and Miss Murray. Way

to get Married. Capt. Faulkner = Murray, 1st time: Julia = Miss Murray, 1st time :—with Paul and Virginia. Virginia = Miss Murray.

5. For bt. of Mr. and Mrs. H. Johnston. Speed the Plough, with Sprigs of Laurel, and Perouse.

8. Knight's bt. Never acted, What would the Man be at? Old Belford = Munden: Charles Belford = Knight: George Belford = Knight: Will Belford = Knight: Louisa = Miss Murray:—after which, Wild Oats. Lady Amaranth = Miss Murray, 1st time: —and Turnpike Gate.

What would the Man be at? is not printed—it is attributed to Knight.

12. For bt. of Mrs. Mattocks. Fontainbleau, with, never acted, Sea-Side Story. Alderman Indigo = Munden: Dashville = Fawcett: Delmont = Incledon: Jerry = Simmons: Mrs. Norah O'Blarney = Mrs. Mattocks: Emmeline (sister to Dashville) = Miss Wheatley: Maria (daughter to Indigo) = Mrs. Mills:—acted 3 times this season—Delmont is privately married to Emmeline — Dashville supposes that Delmont had seduced his sister, and gives him a challenge—the parties meet, but the duel is prevented by the interposition of Emmeline—scene Margate——this musical piece was written by William Dimond—the son of the joint-patentee of the Bath theatre—he was at this time but 18—Mrs. O'Blarney is rather a caricature, but certainly a very laughable character—Mrs. Mattocks acted it particularly well.

15. Mrs. Martyr's bt. Castle of Andalusia. Philippo (for that night only) = Mrs. Martyr:—with,

never acted, Who's the Rogue? Lopez = Munden: Don Suspicaro = Emery: Lorenzo = Hill: Sebastian = Blanchard: Diego = Simmons: Superiour of the Monastery = Thompson: Camilla = Mrs. Martyr: Isabella = Mrs. Atkins:—Scene a Monastery in Spain —songs only printed——Dutton says this F. was so bad that the audience would hardly suffer it to be finished.

18. Othello. Desdemona = Mrs. Glover, 2d time.

19. Mrs. Litchfield's bt. Earl of Essex. Essex = Pope, 1st time: Southampton = Betterton: Burleigh = Murray: Queen Elizabeth = Mrs. Litchfield, 1st time: Rutland = Mrs. Glover:—with Follies of a Day. Susan = Mrs. Glover.

20. Mrs. Glover acted Yarico for her bt., and 1st time.

25. Wild's bt. Ramah Droog, with Henry and Emma. Henry = H. Johnston: Emma = Miss Murray.

26. Townsend's bt. Woodman, with Catharine and Petruchio. Petruchio = Lewis: Grumio = Munden: Catharine = Mrs. Glover, 1st time.

28. For bt. of Waddy, and Betterton. Henry 4th. Falstaff = Waddy, 1st time: Hotspur = Betterton, 1st time.

29. For bt. of Emery, and Farley. Way to get Married. Tangent = Brunton, 1st time: Toby Allspice = Emery: Dick Dashall = Farley.

June 4. Hamlet = Lacy Jun., 1st app. in London.

5. For bt. of Mrs. Gibbs. Heir at Law.

9. Miss Dixon's bt. Not acted 25 years, (acted May 7, 12, and 14 1783) Twelfth Night. Malvolio = Munden: Sir Andrew Aguecheek = Knight: Sir

Toby Belch = Emery: Orsino = Brunton: Clown = Blanchard: Fabian = Farley: Viola = Mrs. H. Johnston: Olivia = Miss Dixon: Maria = Miss Sims.

10. For bt. of Mrs. T. Dibdin, Mrs. Powell, and Mrs. Chapman. School for Prejudice, with Poor Sailor, and a Pantomimic Romance, for the 1st and only time at this theatre, called Alonzo and Imogine, or the Bridal Spectre—composed originally by T. Dibdin from the popular ballad in the Monk.

12. Deserted Daughter——17. Lie of the Day.

18. (Last night) Poor Gentleman. Ollapod = Blanchard.

19. For bt. of Bayswater Hospital. Rule a Wife. Leon = Pope: Copper Captain = Lewis: Cacafogo = Blanchard: Estifania = Mrs. Jordan, from D. L.: —with Poor Soldier. Darby = Blanchard.

Cooke was very attractive—he acted Richard 22 times—Shylock 10—Sir Archy * *—Iago 10—Macbeth 7—Kitely 10—Stranger 2—Sir Giles Overreach 5.

For the account which Dunlap gives of Cooke's performances before he came to C. G.—see the end of 1809-1810.

HAY. 1801.

June 18. The theatre opened with Point of Honour. Durimel = H. Johnston: Bertha (for that night only) = Miss Murray.

19. Heir at Law, and Prisoner at Large.

20. Road to Ruin. Old Dornton = Emery, 1st time: —with Poor Soldier. Patrick = Mrs. Mills, from C. G., 1st app. there.

22. Sighs. Adelbert = H. Johnston, 1st time: Josephine = Mrs. H. Johnston, 1st time.

23. London Hermit. Old Pranks = Emery.

24. Jew. Sheva = Fawcett: Eliza = Mrs. Gibbs.

26. Cambro-Britons. Shenkin = Emery.

29. Fashionable Levities. (in 5 acts) Sir Buzzard Savage = Emery: Capt. Douglas = H. Johnston: Nicholas = Fawcett: Lady Flippant Savage = Miss Chapman: Clara = Mrs. Gibbs.

30. Birthday. Capt. Bertram = Emery.

July 1. Ways and Means, with Review.

4. Lovers' Vows. Frederick = H. Johnston: Verdun = Emery: Agatha = Miss Chapman.

7. Point of Honour. Valcour = Farley, 1st time: Bertha = Mrs. Gibbs, 1st time.

10. False and True. Lealto = H. Johnston, 1st time.

14. Surrender of Calais. Eustace = Barrymore, 1st time: Ribaumont = H. Johnston, 1st time: Julia = Mrs. Litchfield, 1st app. there.

20. Young Quaker = Fawcett, 1st time: Clod =

Emery, 1st time: Dinah = Mrs. Gibbs, 1st time:—with Obi.

24. Gipsy Prince. Don Roderic (the Inquisitor) = Suett: Don Dominic (the Corrigidor) = Emery: Gipsy Prince = Kelly: Rincon = Fawcett: Jew = Atkins: Antonia = Mrs. Mountain:—acted about 10 times, and not printed—the Dramatic Censor says it was a very poor piece.

29. Never acted, Corsair, or the Italian Nuptials. Tomar = H. Johnston: Gagliardo = Farley: Fiorita = Mrs. Gibbs:—this Pantomime was acted about 19 times.

Aug. 11. For bt. of Mr. and Mrs. H. Johnston. Italian Monk. Vivaldi = H. Johnston, 1st time: Ellena de Rosalba = Mrs. H. Johnston, 1st time.

14. Abroad and at Home. Old Testy = Suett: Young Testy = Farley: Miss Hartley = Mrs. Mountain.

15. Barrymore's bt. Iron Chest. Wilford = H. Johnston, 1st time.

21. Johnstone's bt. Zorinski. Winifred = Miss Tyrer.

24. Red Cross Knights. Ferdinand = H. Johnston: Eugenia = Mrs. H. Johnston:—with Agreeable Surprise. Compton = Bannister.

25. Mrs. Mountain's bt. Spanish Barber. Rosina = Mrs. Mountain, 1st time:—with Blue Devils, and Castle of Sorrento.

Sept. 3. For bt. of Jewell, Treasurer. Mountaineers.

7. For bt. of Mrs. Gibbs. Poor Gentleman. Frederick = H. Johnston: Miss Lucretia Mac Tab = Mrs. Davenport.

10. Fawcett's bt. Speed the Plough. Sir Abel Handy = Suett : Farmer Ashfield = Emery.

16. (By permission) Waldron's bt. Country Girl. Moody = Dowton :—with Devil to Pay. Jobson = Dowton.

28. Miss Tyrer's bt. Inkle and Yarico. Sir Christopher Curry = Dowton.

Oct. 7. Bannister's bt. Young Bannister acted Sir David Dunder, Peeping Tom, and Bowkitt.

BATH 1800-1801.

No bills till Nov. 22.

Nov. 25. Point of Honour. St. Franc = Eyre : Durimel = Elliston :—with Obi. Three Finger'd Jack = Edwin :—a description of Obi was printed at the back of the bill.

Dec. 11. Secret. Jack Lizard = Elliston : Rosa = Mrs. Edwin.

12. For bt. of Rowbotham's Widow and Children. Every one has his Fault. Sir Robert Ramble = Elliston : Irwin = Dimond :—with Midnight Hour. Nicholas = Edwin : Flora = Mrs. Edwin.

Rowbotham collected the Bath bills from 1776-1777 to 1799-1800—his widow gave them to Mr.

Dimond—on the decease of Mrs. Dimond, her sons were so kind as to give them to me.

13. Iron Chest. Sir Edward Mortimer = Elliston.

18. Pizarro. Rolla = Elliston, 1st time.

Incledon acted some few nights.

Jan. 3. Mrs. Edwin acted Yarico, and Betty Blackberry.

17. Heir at Law. Dr. Pangloss = Elliston: Daniel Dowlas = Cherry: Zekiel Homespun = Edwin: Cecily = Mrs. Edwin.

22. Life. Sir Harry Torpid = Elliston: Gabriel Lackbrain = Edwin: Rosa = Mrs. Edwin.

31. Suspicious Husband. Ranger = Dimond: Clarinda = Mrs. Edwin.

Feb. 7. Way to get Married. Tangent = Elliston: Allspice = Cherry: Dashall = Edwin.

10. King John. King John = Faulkner: Faulconbridge = Elliston. Hubert = Eyre: Constance = Mrs. Johnstone.

28. School for Prejudice. Young Liberal = Elliston: Ephraim = Edwin: Miss Lucretia Liberal = Mrs. Didier:— with Review. Caleb Quotem = Edwin: Phœbe = Mrs. Edwin.

March 3. Dimond's bt. Rule a Wife. Leon = Dimond: Copper Captain = Elliston: Estifania = Mrs. Edwin: Old Woman = Mr. Edwin: — with Spanish Barber. Count Almaviva = Dimond: Lazarillo = Edwin: Tallboy = Elliston: Rosina = Mrs. Taylor.

5. Mrs. Didier's bt. Rivals. Sir Anthony Absolute = Edwin: Capt. Absolute = Elliston: Faulkland = Dimond: Acres = Cherry: Lydia Languish = Mrs. Edwin: Mrs. Malaprop = Mrs. Didier:—

with Spoil'd Child. Little Pickle = Mrs. Edwin: Tag = Elliston: Miss Pickle (with the Old Maid's song) = Mrs. Didier.

7. Cherry's bt. Know your own Mind. Millamour = Dimond: Dashwould = Elliston: Malvil = Eyre: Bygrove = Cherry: Lady Bell = Mrs. Edwin.

10. Elliston's bt. Henry 5th. King Henry = Elliston: Fluellin = Edwin: Mrs. Quickly = Mrs. Didier: Princess Katharine (for that night) = Mrs. Edwin: with Sylvester Daggerwood, by Elliston—and False and True. Lealto = Elliston.

12. Eyre's bt. Word to the Wise. Capt. Dormer = Elliston: Sir John Dormer = Eyre: Miss Montagu = Mrs. Edwin.

14. Bold Stroke for a Husband. Don Julio = Dimond.

17. Mrs. Edwin's bt. Cheap Living—in 3 acts. Sir Edward Bloomly = Mrs. Edwin: Sponge = Elliston:—with Cooper. Martin = Edwin: Twig = Elliston:—and Maid of the Oaks. Hurry = Edwin: Lady Bab Lardoon = Mrs. Edwin.

26. True born Irishman. Murrough O'Dogherty = Cherry.

April 7. Jane Shore. Hastings = Dimond: Dumont = Eyre: Jane Shore = Mrs. Siddons: Alicia = Mrs. Johnstone.

9. Douglas. Douglas = Elliston: Lady Randolph = Mrs. Siddons: — with Children in the Wood. Walter = Elliston.

11. Mourning Bride. Osmyn = Elliston: Zara = Mrs. Siddons.

14. Gamester. Mrs. Beverley = Mrs. Siddons.

16. Isabella. Biron = Dimond: Isabella = Mrs. Siddons.

17. Macbeth. Macbeth = Elliston: Macduff = Dimond: Lady Macbeth = Mrs. Siddons:—her bt.

18. King John. King John = Eyre: Constance = Mrs. Siddons.

21. Stranger. Stranger = Dimond: Mrs. Haller = Mrs. Siddons.

25. Distressed Mother. Orestes = Elliston:—with Deaf Lover. Meadows = Elliston.

30. Poor Gentleman. Frederick = Elliston: Ollapod = Edwin: Miss Lucretia Mac Tab = Mrs. Didier: Emily = Mrs. Edwin:— with Paul and Virginia. Paul = Taylor.

May 5. Zorinski. Zorinski = Dimond: Zarno = Elliston.

7. Road to Ruin. Harry Dornton = Elliston: Sophia = Mrs. Edwin.

9. Fugitive. Young Manly = Dimond: Wingrove = Elliston: Miss Herbert = Mrs. Edwin:— with Tristram Shandy. Corporal Trim = Edwin: Susannah = Mrs. Edwin.

12. Edwin's bt. Chapter of Accidents. Woodville = Dimond: Jacob Gawkey = Edwin: Cecilia = Mrs. Johnstone: Bridget = Mrs. Edwin:— with Shipwreck. Harry Hawser = Elliston: Stave = Edwin: Fanny = Mrs. Edwin: — the play was changed from the Confederacy — Mr. and Mrs. Edwin were advertised in the first bills for Brass and Corinna.

16. Miss Smith's bt. Pilgrim. Pedro = Dimond:

Alphonso = Cherry : Roderigo = Eyre : Mad Scholar = Elliston : Mad Taylor = Edwin : Alinda = Miss Smith : Juletta = Mrs. Edwin.

28. Inconstant. Young Mirabel = Elliston : Bisarre = Mrs. Edwin.

N.B. No more Bristol bills.

William Dimond left the stage at the close of this season—his last performance was in Edgar—probably at Bristol—he was of the middle size—his manners were perfectly those of a gentleman, and he had been very handsome—Lord Townly and Joseph Surface were perhaps his best characters—he is said likewise to have acted Don Felix, Posthumus, Edgar, and several other parts very well—tho' a very sober man, he was happy in acting a drunken scene —for this reason he excelled in Charles Oakly—— Sheridan told Dimond, that he played Joseph Surface in a manner more consonant to his own ideas when he wrote the part, than any body else— *if* Sheridan said what he really thought, this was a great compliment, for Palmer was an excellent Joseph.

Dimond's characters—selection only.

D. L. 1772-1773. Romeo—Dorilas in Merope —Moneses.

1773-1774. Rovewell in Fair Quaker—Dauphin in King John.

Bath 1774-1775. Tressel — Bassanio — Torris-

mond—Lothario — Edwin in Matilda — Jaffier — Faulkland.

1775-1776. Darnley in Hypocrite — Lord Falbridge in E. M.—Edward in Edward and Eleanora.

1776-1777. Macduff—Orestes—Faulconbridge—Philotas—Ford— Orlando — Scandal — Hotspur — Don Felix—Young Fashion—Chorus in Henry 5th —Lord Townly—Braganza—Sir George Airy.

1777-1778. Joseph Surface—Hastings—Posthumus—Percy—George Barnwell—Millamour—Hamlet—Castalio—Lorenzo in S. F.—Campley in Funeral.

1778-1779. Almaviva in S. B.—Sir Harry Wildair—Young Bevil—Tancred—Young Norval.

1779-1780. Buckingham in Henry 8th — Sir Charles Easy — Constant in P. W. — Doricourt — Biron.

1780-1781. Woodville in Chapter of Accidents —Lovemore—Edgar in Elfrida—Beverley in All in the Wrong, and the Gamester—Young Marlow—Leon—Lovewell in C. M.

1781-1782. Osmyn — Elidurus in Caractacus—Osman in Zara—Charles Oakly.

1782-1783. Valentine in L. for L.—Young Belmont in Foundling—Beauchamp in Which is the Man—Pedro in Pilgrim.

1783-1784. Zaphna—Don Julio in Bold Stroke for a Husband—Essex—Sir Charles Racket——at Bristol—Alonzo in Revenge.

1784-1785. Ranger—Wellborn in New way to Pay Old Debts—Almaviva in Follies of a Day—Benedick—Publius in Roman Father.

1785-1786. *Werter—Charles Euston in I'll tell you what—Lord Gayville in Heiress.

1786-1787. Haswell in Such things are.

1788-1789. Manuel in Regent.

1789-1790. *Earl Goodwin—Marquis Almanza—Florizel in Winter's Tale.

1790-1791. Gondibert in Battle of Hexham.

1791-1792. Rover in Wild Oats—Harry Dornton—Edgar in Lear.

1792-1793. Young Manly in Fugitive—Ribaumont in Surrender of Calais—Capt. Irwin.

1793-1794. Octavian in Mountaineers.

1794-1795. Frederick Bertram in Jew—Penruddock.

1796-1797. Tangent—Zorinski.

1797-1798. Percy in Castle Spectre.

1798-1799. Anhalt in Lovers' Vows—Stranger in ditto.

* *Originally.*

Dimond continued to be the Manager of the theatre as long as he lived—see the end of 1811-1812.

D. L. 1801-1802.

Sep. 15. Hamlet = Kemble: Ophelia = Miss Biggs.

17. Deaf and Dumb, with Comus. Comus = C. Kemble: Lady = Mrs. Mountain: Euphrosyne = Mrs. Crouch.

22. Richard 3d, and Blue Beard.

24. Wheel of Fortune——26. Rivals.

Oct. 3. Merchant of Venice—5. George Barnwell.

13. Suett acted Don Manuel, 1st time.

15. Belle's Stratagem—31. Jew, and Shipwreck.

20. Bold Stroke for a Wife.

Nov. 3. As you like it. Jaques = Wroughton: Rosalind = Miss Biggs.

7. Mountaineers, and Of Age To-morrow.

12. Douglas. Matilda = Mrs. Powell, 1st time.

14. Miss Biggs acted Jane Shore, 1st time.

19. Duenna. Isaac Mendoza = Quick, 1st app. at D. L.: (that is, as an engaged actor) Don Jerome = Suett: Ferdinand = Kelly: Antonio = Dignum: Carlos = Mrs. Mountain, 1st time: Father Paul = R. Palmer: Lopez = Wewitzer: (he played the part originally) Clara = Mrs. Billington: Louisa = Miss De Camp: Duenna = Miss Pope, 1st time:—Quick acted Isaac 5 or 6 times, but did not play any other character.

21. Double Gallant, with Flitch of Bacon.

26. Know your own Mind. Lady Bell = Miss De Camp, 1st time.

27. Katharine and Petruchio. Petruchio = Kemble, 1st time these 6 years: Katharine = Miss De Camp.

Dec. 1. Will. Sir Solomon Cynic = King.

10. Never acted there, Point of Honour. St. Franc = Barrymore: Valcour = De Camp, 1st time: Durimel = C. Kemble: Steinberg = Suett: Bertha = Miss Biggs, 1st time: Mrs. Melfort = Mrs. Powell, 1st time.

11. Revenge. Zanga = Kemble:—with Don Juan.

14. Henry 5th = Kemble: Duke of Exeter = Wroughton: Fluellin = Dowton: Gower = Barrymore: Pistol = Suett: Williams = R. Palmer: Bates = Wathen: Boy = Master Chatterley: Mrs. Quickly = Mrs. Sparks: Dauphin = C. Kemble: Constable = Raymond: Queen of France = Mrs. Powell: Princess Katharine = Miss De Camp.

18. Seeing is Believing. Sir Credule = Dowton.

19. Isabella = Mrs. Siddons, her 1st app. this season:—with Anatomist. Mons. Le Medicin = Wewitzer: Crispin = Bannister Jun.: Old Gerald = Suett: Beatrice = Mrs. Harlowe.

26. Tempest—30. Mrs. Siddons acted Jane Shore.

Jan. 1 and 4. Mrs. Siddons acted Constance and Lady Randolph.

6. Distressed Mother. Orestes = Kemble: Pyrrhus = Barrymore, 1st time: Hermione = Mrs. Siddons: Andromache = Mrs. Powell.

11. Henry 4th. Falstaff to be attempted by R. Palmer: Hotspur = Kemble: King = Wroughton: Prince of Wales = C. Kemble: Poins = De Camp: Francis = Suett: Carriers = Dowton and Wewitzer;

Lady Percy = Mrs. Powell: Mrs. Quickly = Mrs. Sparks.

13 and 15. Mrs. Siddons acted Mrs. Beverley, and Belvidera.

22. Regent. Manuel = Kemble: Gomez = Wroughton: Ansaldo = Barrymore: Carlos = Master Tokely: Dianora = Mrs. Siddons: Paula = Mrs. Powell:—with, never acted, Urania, or the Illuminé. Manfred, Prince of Colonna = C. Kemble: Pietro (his valet) = Bannister Jun.: Carlos (an innkeeper) = R. Palmer: Conrad (friend to Manfred) = Holland: an Armenian (Manfred's father in disguise) = Powell: Roderigo = Suett: Inquisitor = Maddocks: Urania, Princess of Tarentum = Miss De Camp: Jaquelina (daughter to Carlos) = Mrs. Bland: — acted about 15 times—Manfred comes to Tarentum in obedience to his father, who wishes him to marry the Princess—Manfred has wild notions of spirits and sorcery—the Armenian tells him that a spirit of the first order is prepared to bless him with the love of an immortal—the scene opens, and discovers Urania, elevated on a brilliant cloud—Manfred believes her to be a spirit—Manfred is taken up by the Inquisitor, and brought before the Princess on a charge of sorcery—he declares that no power on earth should make him give up Urania, even if she were only a mortal woman—the Princess discovers herself to be Urania—and Manfred is cured of his delusions——this C., in 2 acts, was written by Spencer—the plot is very improbable—and as the folly, which is ridiculed, never prevailed in England, the exposure of it has little to interest an English reader.

25. Othello = Pope, 1st app. at D. L.: Iago = Bar-

rymore, 1st time: Cassio = C. Kemble: Roderigo = R. Palmer: Desdemona = Miss Biggs, 1st time: Æmilia = Mrs. Powell.

28 and 29. Mrs. Siddons acted Zara, (M. B.) and Imogen.

Feb. 1. Romeo and Juliet. Romeo = Pope: Mercutio = Bannister Jun.: Capulet = Powell: Juliet = Mrs. Pope, 1st app. at D. L.: Nurse = Mrs. Sparks.

4. Measure for Measure. Duke = Kemble: Lucio = Bannister Jun.: Angelo = Barrymore: Claudio = C. Kemble: Escalus = Wroughton, 1st time: Clown = Suett: Elbow = Wewitzer: Barnardine = R. Palmer: Isabella = Mrs. Siddons.

5. First time at D. L., Heigho for a Husband. Frank = De Camp: Justice Rackrent = Suett: Squire Edward = Barrymore: Gen. Fairlove = Dowton: Timothy = Wewitzer: Charlotte = Miss Mellon: Maria = Miss De Camp: Mrs. Millclack = Mrs. Sparks: Dorothy = Mrs. Harlowe:—acted but once.

9. Love in a Village. Justice Woodcock = Suett: Hodge = Dowton: Madge = Mrs. Bland.

12. Fair Penitent. Lothario = C. Kemble: Horatio = Kemble: Sciolto = Wroughton: Calista = Mrs. Siddons.

15. Pizarro. Rolla = Raymond, 1st time: Elvira = Mrs. Siddons: Cora = Mrs. Young, late Miss Biggs.

19 and 22. Mrs. Siddons acted Euphrasia and Mary Queen of Scots.

27. Double Dealer, revived. Maskwell = Kemble: Sir Paul Plyant = King: Careless = Barrymore: Brisk = Bannister Jun.: Lord Froth = Suett: Mel-

lefont = C. Kemble: Lady Touchwood = Mrs. Powell: Lady Plyant = Miss De Camp: Lady Froth = Miss Pope: Cynthia = Mrs. Young: — acted but once.

March 1. Stranger. Mrs. Haller = Mrs. Siddons.

2. Never acted, Lovers' Resolutions. Major Manford = Pope: Worthiman (a respectable yeoman) = Bannister Jun.: Tim Mapletoft (a man-milliner) = Wathen: Lieut.-General Highmore (a duellist) = R. Palmer: Earl of Burville (his brother) = Wroughton: Mapletoft (uncle to Tim) = Suett: David (servant to Manford) = Dowton: Lady Caroline Malcolm (daughter to Lord Burville) = Mrs. Pope: Fanny Rivers = Mrs. Young: Mrs. Mapletoft (aunt to Worthiman) = Miss Tidswell:——Manford and Lady Caroline are mutually in love—Lady Caroline had been prevailed on to marry Sir Richard Malcolm—she had taken this step, partly in obedience to her father, and partly in consequence of a system of deceit which had been practised on her—at the opening of the play she is a widow—her love for Manford is greater than ever—Lord Burville waits on Manford, and offers him his daughter's hand—Manford declines it—Lady Caroline conceives that he means to marry Fanny Rivers, whom he had taken under his protection, and who is the daughter of a deceased friend—nothing however can be farther from Manford's intention than an union with Fanny—in the 5th act, Lady Caroline resolves not to mention Manford's name again—an interview takes place between them, and they are reconciled—Fanny marries Worthiman——this C. was published in Cumberland's posthumous works—it is

very well written—its only fault is want of incident —that it was acted but once is a striking instance of the caprice of an audience—see the end of C. G. March 13 1769.

11. By order of the Proprietors, the Public are respectfully informed, that, this being the day fixed for the funeral of the most noble Francis late Duke of Bedford, the theatre will be closed this evening.

18. Duenna. Isaac = Dowton.

25. Winter's Tale, revived. Leontes = Kemble: Florizel = C. Kemble: Polixenes = Barrymore: Camillo = Powell: Antigonus = Dowton: Autolycus = Bannister Jun.: Clown = Suett: Old Shepherd = Waldron: Hermione = Mrs. Siddons: Perdita = Miss Hickes, her 1st app. on any stage: Paulina = Mrs. Powell:—Kemble very properly revived the original play, instead of Garrick's bad alteration.

April 5. Country Girl. Moody = King: Miss Peggy = Mrs. Jordan, her 1st app. this season.

19. Orphan. Castalio = Pope: Chamont = C. Kemble: Polydore = Barrymore: Monimia = Mrs. Pope.

22. Never acted, Fashionable Friends. Sir Dudley Dorimant = C. Kemble: Lovell = Barrymore: Sir Valentine Vapour = King: Dr. Syrop = Suett: Lady Selina Vapour = Miss De Camp: Mrs. Lovell = Mrs. Young: Mrs. Racket = Miss Pope: Miss Racket = Mrs. Jordan:—acted twice——Sir Dudley and Lovell are Fashionable Friends — Lovell treats his wife with neglect—Sir Dudley wants to seduce Mrs. Lovell—Lady Selina and Mrs. Lovell are also Fashionable Friends—Lady Selina affects to

have great delicacy of nerves—and romantic notions of friendship — she is married to Sir Valentine's son—has been intimate with Sir Dudley—and wishes to be intimate with Lovell—she writes a letter to him, and another to Mrs. Lovell at the same time —she directs the letters to the wrong persons—Mrs. Lovell in consequence makes a visit to Lady Selina instead of her husband—Sir Dudley pays his addresses to Miss Racket for the sake of her fortune —Mrs. Racket wants to marry Sir Dudley—the mother and daughter are jealous of one another— at the conclusion, Sir Dudley and Miss Racket enter as married—Mrs. Lovell regains her husband's affections, and is convinced of Lady Selina's want of sincerity—the dialogue of this play is pretty good, and the characters are well drawn, (particularly that of Lady Selina) but there is a sad want of plot and incident—it was published with the following advertisement — " this Comedy, found among " the papers of the late Earl of Orford, and re- " maining unclaimed in the hands of his Executors " for 5 years, was brought forward at Mr. Kemble's " request—after the extraordinary abuse that has " been lavished upon it, the Executors considered it " as a duty to the unknown author to publish it."

30. Mrs. Billington's bt.—for the 1st time—Algonah — founded on the Cherokee — with Three Weeks after Marriage. Lady Racket = Mrs. Jordan :—for the Cherokee see Dec. 20 1794.

May 1. West Indian. Belcour = Dwyer, from York, 1st app.

3. For bt. of Mrs. Siddons. Macbeth. Lady

Macbeth = Mrs. Siddons :— with Wedding Day. Sir Adam Contest = King : Lady Contest = Mrs. Jordan.

6. Clandestine Marriage. Lord Ogleby = King : Mrs. Heidelberg *(by command)* = Miss Pope :—in the course of the foregoing season the King had signified his wish to see Miss Pope in Mrs. Heidelberg —this was impossible at the time—but she studied the part in the summer, and by her desire it was mentioned to his Majesty, that whenever he would be pleased to honour her with his command, she would be ready to obey it. *(Miss Pope.)*

7. Rule a Wife. Estifania = Mrs. Jordan :—with Adelmorn the Outlaw, in 2 acts—Father Cyprian and Hugo are omitted in the bill.

10. For bt. of Bannister Jun. Not acted 12 years, Way to keep him. Lovemore = Wroughton : Sir Bashful Constant = Bannister Jun., 1st time : Sir Brilliant Fashion = C. Kemble, 1st time : William = R. Palmer : Widow Belmour = Mrs. Jordan, 1st time : Mrs. Lovemore = Mrs. Pope, 1st time : Muslin = Miss Pope :—with Devil to Pay. Jobson = Bannister Jun. : Nell = Mrs. Jordan.

12. She wou'd and she wou'd not. Trappanti = Bannister Jun. : Don Manuel = King : Hypolita = Mrs. Jordan : Flora = Miss De Camp : Viletta = Miss Pope.

14. Kelly's bt. As you like it. Touchstone = King : Jaques = Kemble : Rosalind = Mrs. Jordan : Celia = Mrs. Crouch, 1st time.

17. Mrs. Jordan's bt. Tender Husband. Capt. Clerimont = C. Kemble, 1st time : Humphrey Gubbin = Bannister Jun., 1st time : Sir Harry Gubbin

= King, 1st time: Clerimont Sen. = Wroughton: Tipkin = Suett: Biddy Tipkin = Mrs. Jordan, 1st time: Mrs. Clerimont = Miss Pope: Fainlove = Mrs. Harlowe: Aunt = Mrs. Sparks:—with Old Maid. Clerimont = C. Kemble: Capt. Cape = Dowton: Old Maid = Mrs. Jordan, being positively the last time of her performing that character.

18. Trip to Scarborough. Miss Hoyden = Mrs. Jordan.

19. Winter's Tale. Mrs. Siddons' last app. this season.

21. For bt. of Mr. and Mrs. Pope. Way to keep him. Lovemore (for that night) = Pope:— with Bon Ton. Sir John Trotley (with the original Prologue) = King: Davy = Suett: Miss Tittup = Miss Mellon: Lady Minikin = Miss Pope.

22. Mrs. Bland's bt. Much ado. Beatrice = Mrs. Jordan.

24. King's last bt. School for Scandal. Sir Peter Teazle = King: Charles = C. Kemble: Joseph = Barrymore: Sir Oliver Surface Dowton: Sir Benjamin Backbite = R. Palmer: Crabtree = Suett: Moses = Wewitzer: Lady Teazle = Mrs. Jordan: Mrs. Candour = Miss Pope:—King will take leave of the Public in an occasional address.

28. Miss Pope's bt. Wonder. Don Lopez = Dowton: Violante = Mrs. Jordan, 1st time: Flora = Miss Pope: Isabella = Miss De Camp.

31. Tender Husband. Sir Harry Gubbin = Dowton, 1st time.

June 1. Pannel. Don Guzman = Dowton.

4. Mrs. Powell's bt. Hamlet (for that night only) = Mrs. Powell: 1st Gravedigger = Suett:

Queen = Mrs. Ansell, late Mrs. Yates: Ophelia = Mrs. Jordan.

7. Mrs. Young's bt. Castle Spectre. Angela = Mrs. Young.

8. Mrs. Mountain's bt. Not acted 7 years, Chapter of Accidents. Woodville = Barrymore: Jacob = Bannister Jun.: Governor Harcourt = Dowton: Grey = Wroughton: Cecilia = Mrs. Mountain: Bridget (1st and only time) = Mrs. Jordan:—with Gentle Shepherd. Patie = Mrs. Mountain, for that night only: Bauldy = Bannister Jun., 1st time: Glaud = Suett: Peggy = Miss De Camp, 1st time.

10. Love for Love. Angelica = Mrs. Young.

14. Dowton's bt. Confederacy. Corinna = Mrs. Jordan.

17. Inconstant. Bisarre = Mrs. Jordan.

18. Recruiting Officer. Brazen = Bannister Jun.: Kite = R. Palmer: Sylvia = Mrs. Jordan.

24. (Last play) Twelfth Night.

25. Lacy's bt. Prodigal — Child of Nature. Amanthis = Mrs. Jordan—and Waterman.

Mrs. Siddons acted Isabella in ditto once—Jane Shore once — Constance once — Lady Randolph once— Hermione (D. M.) once — Mrs. Beverley once—Belvidera 7 times — Dianora 1 — Zara 2— Imogen 1—Isabella in M. for M. 1—Calista 1— Grecian Daughter 1 — Mary Queen of Scots 1— Mrs. Haller 2—Hermione (W. T.) 11—Lady Macbeth 1—Elvira about 8 times.

Thomas King, on his return to D. L. in 1759, increased in talents and reputation till he rose to the first rank of his profession—he showed more force

and variety than almost any of his contemporaries —his figure was smart, easy, and genteel—his countenance pleasing—his features archly expressive—his eyes spirited and significant—his voice distinct—and his action well adapted—(*Dramatic Censor* 1770) —there was a pert vivacity, with a sly knowledge of the world which he possessed, both in his face and manner, that were peculiarly his own—(*Theatrical Biography* 1772)—when the part required it, he could deliver his words with rapidity, and yet with such clear articulation, that not a syllable was lost—Davies observes, that no man ever exerted his abilities to greater satisfaction of the public, or consulted the interest of his employers with more cordiality and assiduity.

King excelled particularly as the speaker of a Prologue or Epilogue—there was a happy distinction in his ease, manner, familiarity, and acting these dramatic addresses, so as to render them in his possession, entertainments of the first kind, and of this the audiences were so sensible (*Theatrical Biography*) that, to the last, they would not suffer Bon Ton to be acted without the Prologue.

Lord Ogleby was his great part—he seems to have been the best representative of Touchstone that ever was—in Ranger he is said to have been but little inferiour to Garrick—the other characters, in which he particularly excelled, were—Tom—Atall—Brass—Sir Amorous Vainwit—Tattle—Trappanti—Prattle —Sir John Restless—Linco—Copper Captain—Glib —Lissardo—Muskato—Lucio—Sir John Trotley—Sir Anthony Absolute—Sir Peter Teazle—Puff—Sir Clement Flint.

Unfortunately, King continued on the stage too long—about the year 1788, he had become a member of a fashionable club—he lost some small sums, and ventured deeper and deeper for their recovery, until that fortune, which he had been so long in saving, was almost totally dissipated. (*Green-rooms* 1790.)

King's characters.

D. L. 1748-1749. Herald in King Lear—Allworth in New way to Pay Old Debts—Salanio in M. of V.—Cinthio in Emp. of the Moon—Truman in Squire of Als.—Tatoo in Lethe—Clerimont in Miser—*Murza in Irene—Don Philip in She wou'd—*in Hen Peck'd Captain.

1749-1750. George Barnwell—*in Little French Lawyer, as Farce—Younger Brother in Comus—Rosse in Macbeth—*in Spanish Curate, as Farce—Claudio in Much ado—Axalla—Brunetto in Duke and no Duke—Ferdinand in Tempest—*Duke of Athens in Edward the Black Prince—Saunter in Friendship in Fashion—Young Fashion in Relapse—*Valerius in Roman Father—Carlos in Fatal Marriage—Count Basset—Fribble—Dolabella in All for Love—Fine Gentleman in Lethe.

Dublin Smock Alley 1750-1751. Ranger.

1751-1752. Tom in C. L.—Jeremy in L. for L.

1752-1753. } Hitchcock does not mention any of
1753-1754. } the characters which he acted.

1754-1755. Mercutio—Sir Andrew Aguecheek—Autolicus in Florizel and Perdita.

1755-1756. Hitchcock does not mention any character.

1756-1757. King was now become a great favourite—he had acted the Miser—Abel Drugger—Duretete—Scrub—Lord Lace—Bayes—Osrick—Tattle, &c.—he acted in this season—Marplot—Trinculo.

1757-1758. Iago—Harlequin in Emp. of Moon.

Crow Street 1758-1759. Trappanti.

D. L. 1759-1760. Tom in C. L.—Atall—Brass—*Sir Harry's Servant—Sir Amorous Vainwit in Woman's a Riddle—Sosia—*Squire Groom—*Harlequin in Harlequin's Invasion—*William in Way to keep him—Capt. Flash—Sancho in Mistake—*in Every Woman in her Humour—Scrub—Petruchio—Tattle.

1760-1761. Trappolin—*Scribble in Polly Honeycombe—Stephano in Tempest—Abel in Committee—*Florimond in Edgar and Emmeline—*Sir Harry Beagle—*in Island of Slaves—Bobadill—*in New Hippocrates—Col. Feignwell—*Capt. Le Brush in Register Office—Gentleman Usher in King Lear.

1761-1762. Osrick—Shift, Smirk, and Mrs. Cole in Minor—Capt. Cape in Old Maid—Cloten—Clown in Winter's Tale—Tinsel in Drummer—*Mask in Musical Lady—Archer—Dick in Apprentice.

Dublin 1762. Farmer in Farmer's Return—Sharp—Oakly—Lovemore, &c.

D. L. 1762-1763. Parolles—Pistol in Henry 4th part 2d—Speed in Two Gentlemen of Verona—*in Fine Lady's return from a Rout—Gibby—Sir Harry Wildair—Lord Trinket.

1763-1764. Jeremy in L. for L.—*Smatter in

Love at first Sight—*Prattle in Deuce is in him—Ramilie in Miser—*Sharply in Dupe—Kastril in Alchemist—Clincher Jun.—Squib in Tunbridge Walks—Roderigo—Faddle in Foundling—Iago.

1764-1765. Trappanti—Ranger—Witwou'd—Sir John Brute—*System in Tutor—*in Faithful Irishwoman—Sir John Restless—Sparkish in Country Wife, as Farce—Capt. Brazen.

1765-1766. *Novel in Plain Dealer, altered—Frenchman in Lethe—*Lord Ogleby—in Irish Hospitality—Young Philpot—*Pistol in Falstaff's Wedding—*in Hobby Horse.

1766-1767. *Linco in Cymon—*Spatter in E. M.—*Linco in Linco's Travels—Copper Captain.

1767-1768. Touchstone—*Glib in Peep behind the Curtain—*Syllogism in Widowed Wife—*Cecil in False Delicacy—*Shatterbrain in Absent Man—Shylock—Sir Bashful Constant—John Moody—Trim—*Martin in Wit's last Stake.

1768-1769. Lissardo—Lord Lace in Lottery—*Dr. Cantwell in Hypocrite—*Capt. Loyd in School for Rakes—Hodge in Love in a Village—Ralph in Maid of the Mill.

1769-1770. *Ralph in Jubilee—*Sir George Hastings in Word to the Wise—Sir Harry Gubbin—Richard 3d.

1770-1771. *Muskato in 'Tis well it's no worse—*Belcour—Cadwallader—Younger Wou'dbe in Twin Rivals—Bayes.

1771-1772. *Sir Dingle in Institution of the Garter—Lovegold—Malvolio—Moody in C. G.—*Mortimer in Fashionable Lover—Beau Clincher—Lord George Brilliant—Capt. Mizen in F. Q.

1772-1773. Wilding in Gamesters—*Hargrave in Duel—Sir Paul Plyant—Drunken Colonel in Intriguing Chambermaid.

1773-1774. Trincalo in Albumazar — *General Savage—Martin in Neck or Nothing—Autolicus in Florizel and Perdita.

1774-1775. *In Meeting of the Company—*Old Groveby in Maid of the Oaks—*Nightshade in Choleric Man—Lucio in M. for M.—*Sir John Trotley —Lord Chalkstone in Lethe.

1775-1776. Sir Amorous La Foole in Silent Woman—*Jerry in Blackamoor Washed White—*Rubrick in Spleen—*Young Dormer in Love's Metamorphoses.

1776-1777. *Sprightly in New Brooms—Sir Joseph Wittol—*Trimwell in Hotel—Sir Anthony Absolute—*Sir Peter Teazle.

1777-1778. No new character.

1778-1779. *Sir George Boncour in Fathers—Sir Anthony Branville in Discovery—*in Jehu—*Gradus in Who's the Dupe?

1779-1780. *Puff—*Sir W. Woodley in Times.

1780-1781. *Sir Andrew Acorn in Dissipation.

1781-1782. *Commodore Broadside in Variety—*Admiral Dreadnought in Fair American.

1782-1783. *Sir Hercules Caustic in School for Vanity—Benedick—Plenty in City Madam — *in Imitation—probably Frank Millclack.

1784-1785. *Jack Hustings in Natural Son—Ogle in Beau's Duel.

1785-1786. *Aldobrand in Strangers at Home—*Sir Clement Flint—Stanza in Widow Bewitched.

1786-1787. *Don Alexis in School for Greybeards —Ben in L. for L.—*Gabriel in Seduction.

1787-1788. *Vandercrab in New Peerage—*Mushroom in Love in the East.

1788-1789. No new character.

C. G. 1789-1790. Sir Wilful Witwou'd—Autolicus in Sheep Shearing.

D. L. 1790-1791. No new character.

D. L. Company at Haymarket 1791-1792. *Admiral Cleveland in Fugitive.

Hay. in Summer of 1792. Falstaff in Henry 4th part 1st—*General Touchwood in Cross Partners—*Sosia in Two Sosias.

D. L. Company at Hay. 1792-1793. Don Lewis in Love makes a Man — Governour Harcourt in Chapter of Accidents—*Sir Paul Panick in False Colours.

D. L. 1794. Sir Archy Macsarcasm.

1794-1795. *Sir Adam Contest in W. D.—*Governour Tempest—Duke Murcia in Child of Nature —*Sir Miles Mowbray in First Love.

1795-1796. *In Dependent—*Fool in Vortigern —1st Gravedigger.

1796-1797. Sir Sampson Legend—Cimberton—*Sir Solomon Cynic—Don Manuel.

1797-1798. No new character.

1798-1799. Linger in Will and no Will — *in Trials of the Heart.

1799-1800. *Sir M. Maxim in Indiscretion.

1800-1801. Sir Benjamin Dove in Brothers—Orozembo in Pizarro.

1801-1802. *Sir Valentine Vapour in Fashionable Friends——the bill for Mrs. Jordan's bt. men-

tions King as acting Sir Harry Gubbin for the 1st time—but he had played the part in 1769-1770—he is also said to have acted Sancho in Like Master like Man—and in Lovers' Quarrels—but these characters were only his old part in the Mistake.

* *Originally.*

C. G. 1801-1802.

Sep. 14. Richard 3d = Cooke :—at 4 o'clock a fresh bill was printed, stating that it was apprehended some accident had prevented Cooke's arrival in town, and that the play was changed to Lovers' Vows.

18. School for Prejudice, and St. David's Day.

21. Romeo and Juliet, by H. Johnston and Miss Murray.

23. Speed the Plough. Sir Philip Blandford = Lacy, his 2d app. at C. G.: Miss Blandford = Mrs. Litchfield, 1st time.

28. Rival Queens. Alexander = Lacy, 1st time: Statira = Mrs. Litchfield.

30. Beaux Stratagem. Aimwell = Brunton: Cherry = Mrs. Beverley, 1st app. there.

Oct. 2. Suspicious Husband. Frankly = Brunton.

3. Barnaby Brittle = Emery: Clodpole = Blanchard: Jeremy = Simmons: Mrs. Brittle = Mrs. Mattocks.

8. Never acted, Integrity. Herman = H. Siddons, his 1st app. in London: Dunkleman = Cory, his 1st app. at C.G: Albert Voss alias Sendheim = Brunton: Rosenwald = H. Johnston: Wohlstein = Murray: Secretary to the Governor = Waddy: Julia Sendheim = Miss Murray: Helen Herman = Mrs. H. Johnston: Flora = Mrs. Mattocks: Mrs. Herman = Miss Chapman:——Herman is a young advocate, whose inflexible honour gives title to the piece—tho' in indigent circumstances, with a mother and sister dependent on his support, he cannot be prevailed upon to undertake any suit, which to him does not appear founded in justice—on the other hand, neither wealth nor power can deter him from espousing the cause of those who have right on their side—Dunkleman is introduced as a client to Herman—Herman discovers that Dunkleman wants to possess himself of another's right, and refuses to be concerned in his cause—Albert enters—the emotion which Dunkleman betrays, excites a suspicion in Herman—he confronts the parties, and thus effects the important discovery that Albert is young Sendheim, Dunkleman's nephew, and rightful heir to the estate which his uncle had by fraud possessed himself of—at the conclusion, the villany of Dunkleman is completely defeated—Albert espouses Helen, and Julia gives her hand to Herman. (*Dutton.*)—this C., by an anonymous author, was rather dull; but not absolutely a bad play—it was acted twice—the Prologue alluded to the 1st app. of Henry Siddons, and contained a hand-

some compliment to his mother—he was said to have desired the speaker to intercede with the audience in his favour—to which the answer was,

"The blood of Douglas should protect itself."

H. Siddons was educated at the Charter-house, and intended for the Church—in which line Mrs. Siddons' interest could have ensured him preferment—but in spite of his friends' wishes, he would go on the stage, for which he had no particular talent.

12. Hamlet = H. Siddons, 3d app.

14. Dramatist. Ennui = Emery: Neville = Brunton: with, never acted, the Escapes, or the Water Carrier. Michelli (the Water Carrier) = Fawcett: Count Armand (President of the Parliament of Paris) = Incledon: Antonio (son to Michelli—in love with Angelina) = Townsend: Daniel (father to Michelli) Simmons: Constantia (wife to the Count) = Miss Dixon: Angelina (in love with Antonio) = Miss Howells: Marcellina (daughter to Michelli) = Miss Wheatley:—the Count incurs the resentment of Cardinal Mazarine, and is denounced as an enemy to the state—Michelli, who is a blunt, honest fellow, affords him an asylum in his house; but the Count scarcely enters, before a party of soldiers demand admittance with a search warrant—in this extremity, Michelli puts the Count to bed, where he passes him off for his sick and aged father—Constantia personates Marcellina—the soldiers withdraw—in the course of the piece, the Count and his wife make their Escape—at the conclusion, Michelli rushes on the stage with the good news that the Queen has pardoned the Count—(*Dutton*)—this musical Entertainment, in 3 parts, was acted 12 times—but is not printed—it

is a tolerable piece—in Holcroft's Memoirs (vol. 3 p. 173) it is said to have been written by him.

16. Lovers' Vows. Verdun = Gibbon, 1st. app.

19. Richard 3d = Cooke, his first app. this season:—he made an apology for his absence on Sept. 14.

21. Merchant of Venice. Bassanio = Cory.

23. New way to Pay Old Debts. Allworth Brunton.

24. Road to Ruin.—28. Othello = H. Siddons.

29. Never acted, Folly as it Flies. Tom Tick = Lewis: Sir Herbert Melmoth = Murray: Leonard (his son by a former wife—in love with Georgiana) = H. Johnston: Peter Post Obit (a legacy hunter) = Munden: Dr. Infallible (a quack) = Simmons: Shenkin (servant to Sir Herbert) = Knight: Malcour (formerly a suitor to Lady Melmoth) = Whitfield: Lady Melmoth = Miss Murray: Georgiana (in love with Leonard) = Mrs. Gibbs: Dame Shenkin = Mrs. Powell:—acted 27 times—Sir Herbert Melmoth had married his ward for his second wife—she had dissipated his fortune, without having been guilty of any vice worse than extravagance—Sir Herbert wants his son to cut off the entail of his last estate—Leonard, by the advice of Georgiana, very properly demurs, as such a sacrifice, under the existing circumstances, would be of no real service to Sir Herbert—an altercation takes place between the father and the son—Leonard attempts to force a pistol from Sir Herbert's hand—in the struggle the pistol goes off, and Leonard is wounded—Leonard is carried to Malcour's house—Malcour greatly exaggerates the danger of Leonard's wound—he renews his addresses

to Lady Melmoth, and threatens to accuse Sir Herbert of having killed his son, unless she will consent to his wishes—Lady Melmoth treats Malcour as he deserves—she had become sensible of her folly—she now takes the blame of every thing that had happened, on herself—Leonard enters with his arm in a sling—the ball had only lodged in his arm, and had been extracted—Malcour is exposed—Sir Herbert and Leonard are reconciled—Leonard marries Georgiana——there is a comic underplot—or rather there are some comic characters—Tom Tick is the best of them—on the whole this is a poor C.—it was written by Reynolds.

Nov. 11. Every Man in his Humour.

19. Macbeth = Cooke: Macduff = Murray, 1st time: Banquo = Cory, 1st time: Lady Macbeth = Mrs. Litchfield.

27. Gamester. Beverley = Browne, from Bath and Dublin, 1st app.: Stukely = Cooke, 1st time: Lewson = Brunton: Jarvis = Murray: Mrs. Beverley = Mrs. Litchfield: Charlotte = Mrs. H. Johnston.

Dec. 9. Never acted, Chains of the Heart, or the Slave by Choice—Moors—Ala Bensalla (King of Ceuta) = Braham: Azam (grand slave master) = Munden: Zulema (the favourite of Azam) = Signora Storache:—Europeans—Villaflor = Cory: Riccardo (his son—under the name of Osmin) = H. Johnston: Prince Henry of Portugal = Brunton: Don Manuel = Hill: Cotillon (formerly a dancing-master, and now a soldier) = Fawcett: O'Phelim (cook to a regiment) = Johnstone: Gulnare = Miss Murray:—acted 15 times—the scene lies at Ceuta, on the coast of Africa—Villaflor had been 12 years

a captive to the Moors—he had formerly been a soldier of rank—Azam demands 4000 crowns for his ransom—Gulnare, the faithful attendant on Villaflor, proposes to sell herself for the sake of restoring Villaflor to liberty—Osmin has the same intention—they have an amicable contest on the point—Bensalla buys Gulnare—she owns her attachment to Osmin, and supplicates Bensalla—Bensalla is in love with Gulnare, but has the generosity to resign her to Osmin—the Portuguese take Ceuta—Prince Henry says that he will retain the sovereignty of Ceuta for his father, but that Bensalla shall have equal honours with themselves—there is a comic underplot—Cotillon and O'Phelim are taken prisoners and sold to Azam—Zulema falls in love with Cotillon—the scene in which Azam enters disguised as a slave, is founded on a scene in Don Sebastian——this Op., in 3 acts, was written by Hoare—it is an indifferent piece—the serious part is improbable, and the attempt at humour in the characters of Cotillon and O'Phelim is very poor indeed—Hoare says in his advertisement—"the expedition against Ceuta was undertaken by the Portuguese about the year 1415—with "this groundwork I have interwoven some portion of "a French piece called Gulnare."

29. Stranger.

31. Duenna. Isaac = Fawcett.

Jan. 2. As you like it, revived. Touchstone = Knight: Jaques = Cooke: Orlando = Brunton: Adam = Murray: Rosalind = Miss Murray: Audrey = Mrs. Mattocks:—being their 1st app. in those characters.

4. Not acted 15 years, Revenge. Zanga = Cooke: Alonzo = H. Siddons: Carlos = Brunton: Leonora = Mrs. Litchfield:—Cooke did not often play Zanga, but there is one speech peculiarly suited to his manner—

"If you forgive, the world will call you good;
"If you forget, the world will call you wise;
"If you receive her to your grace again,
"The world will call you, very, very kind."

8. King Lear = Cooke, 1st time: Edgar = H. Siddons, 1st time: Cordelia = Miss Murray, 1st time: —Lear was not one of Cooke's good parts.

13. Speed the Plough. Sir Philip Blandford = Lacy:—he was remarkably tall, and if any passage in a play had reference to height, he was desirous of cutting it out—one morning when he was rehearsing Sir Philip Blandford, H. Johnston procured the longest cloak he could find in the wardrobe, and came upon the stage with Simmons on his shoulders covered by the cloak, except his head, so as to give the appearance of there being but one person—Simmons, who had a very loud voice, began some ridiculous speech—this set the performers into such a violent laughter, that they could not go on with the Rehearsal—H. Johnston no doubt founded his joke on the print to the Night Walker in the edition of Beaumont and Fletcher printed in 1778. (*Murray.*)

15. Never acted, Alfonso, King of Castile. Cæsario (the King's General) = H. Johnston: Orsino = Cooke: Alfonso = Murray: Ottilia = Mrs. Litchfield: Amelrosa (daughter to Alfonso) = Mrs. H. Johnston:

—acted about 10 times—14 years before the play begins, Orsino had been accused of holding a treasonable correspondence with the Moors—he was so indignant at the charge, that he would not attempt to refute it—Orsino was condemned—but Alfonso changed the sentence of death to imprisonment—Amelrosa had secretly restored Orsino to liberty—he had retired to a forest, and was supposed to be dead—Victoria, the wife of Orsino, had died of a broken heart—Cæsario is their son, but not generally known to be so—he had long meditated revenge on Alfonso—at the opening of the play, he is privately married to Amelrosa—Ottilia is desperately in love with Cæsario—she poisons her husband in the hope that Cæsario will marry her—and threatens to discover Cæsario's plot against the King, if he should refuse her—the King and Cæsario learn that Orsino is alive—the King implores Orsino to be reconciled to him—Cæsario wants Orsino to join in his revenge on the King — Orsino peremptorily rejects both the proposals—in the 4th act Cæsario and Ottilia meet— Cæsario acknowledges his marriage with Amelrosa—Ottilia declares in the most positive manner that she will instantly go to the King—Cæsario stabs her— Ottilia, before her death, gives Amelrosa a paper, from which Amelrosa and Orsino discover that Cæsario had formed a mine in the vaults under the royal tower, and that the mine will be sprung when the clock strikes one — Amelrosa earnestly supplicates Cæsario to spare her father's life—Cæsario really loves Amelrosa, but remains immovable in his determination—the mine is sprung, but Orsino had previously warned the King of his

danger—Cæsario now takes up arms openly against Alfonso—just as he is going to stab the King, Orsino arrests his arm—he endeavours to appease Cæsario—Cæsario swears that he will instantly kill the King—Orsino, as the only mean of saving the King's life, stabs Cæsario—Cæsario and Orsino die——this T. was written by Lewis—some parts of it are so striking that they more than counterbalance the defects—it was printed before it was acted—when it was acted, the catastrophe was altered—but the original last scene was performed at the Hay. on the 28th of Feb. 1803.

Feb. 9. Never acted, Cabinet. Peter (an Englishman in the service of Curvoso) = Munden: Prince Orlando (in love with Constantia) = Braham: Whimsiculo (his valet—in love with Floretta) = Fawcett: Count Curvoso (father to Lorenzo and Constantia) = Emery: Marquis de Grand Chateau = Blanchard: Manikin (his page) = Simmons: Lorenzo (in love with Leonora) = Incledon: Constantia (in love with Orlando) = Mrs. H. Johnston: Floretta (her attendant—in love with Whimsiculo) = Signora Storache: Leonora (sister to Orlando—in love with Lorenzo) = Mrs. Atkins: Crudelia (in love with Orlando) = Mrs. Dibdin: Curiosa (her attendant—in love with Whimsiculo) = Mrs. Mattocks: Doralice (step-mother to Orlando) = Mrs. Powel: Bianca (an old cottager) = Mrs. Davenport:—acted 30 times——Orlando and Curvoso are petty princes in Italy—Curvoso had promised his daughter to Orlando, but had afterwards determined to marry her to the Marquis—Curvoso sends back all the presents which Orlando had given to Constantia—particularly

a large Cabinet—Constantia is carried to Orlando's palace in the Cabinet—she discovers herself to Orlando—during his absence, Doralice, Crudelia and Curiosa touch the 3 secret springs of the Cabinet—the artificial bird in the Cabinet begins to sing—Constantia supposes the singing of the bird to be a signal from Floretta—she enters from her apartment and is carried off by the orders of Crudelia—in the 3d act we are told that Constantia, in making her escape from the place of her confinement, had fallen into a lake, and that Peter had saved her life—she had been conveyed to Bianca's cottage, on a small island in the lake—Curvoso once more consents to the union of Orlando and Constantia—in the last scene Constantia is discovered in the island ——this Op. in 3 acts was written by T. Dibdin—it is a poor piece—the main incident has strongly the appearance of being taken from Shirley's Bird in a Cage—see C. G. April 24 1786—but Dibdin says that he took his story from an old ballad — Peter's character abounds with contemptible clap-traps.

22. Mrs. Billington's bt. Beggar's Opera.

24. Cooke's bt. Henry 4th. Falstaff = Cooke, 1st time: Hotspur = H. Siddons, 1st time: Sir Richard Vernon = Brunton:—rest as before—no part of Cooke's character is so much to his credit as his candour in judging of his own performances——he said, after having acted all the Falstaffs, that he could never please himself, or come up to his own ideas in any of them—he acknowledged that he had borrowed all his best points from Henderson. (*Dunlap.*)

March 6. Guardian. Heartly = Murray: Sir

Charles Clackit = Munden: Young Clackit = Knight: Harriet = Miss Murray, 1st time: Lucy = Mrs. Mattocks.

15. Signora Storache's bt. Siege of Belgrade. Seraskier = Braham: Cohenberg = H. Johnston: Yuseph = Emery: Leopold = Fawcett: Peter = Blanchard: Katharine = Miss Murray: Lilla = Signora Storache: — with No Song no Supper. Robin = Fawcett: Endless = Simmons: Margaretta = Signora Storache.

25. Birthday, and Perouse.

April 10. For bt. of Lewis. Man of the World. Sir Pertinax Macsycophant = Cooke, 1st time: Egerton = Lewis: Sidney = Murray: Lord Lumbercourt = Waddy: Lady Rodolpha = Mrs. Glover, 1st time: Betty Hint = Mrs. Mattocks, 1st time: Constantia = Miss Murray, 1st time:—Mrs. Mattocks was excellent in Betty Hint—Cooke played Sir Pertinax so well as to make it doubtful whether he did not exceed Macklin—he was said not to have acquired the Scotch dialect very accurately, but he had it quite sufficiently for an English audience—and it was impossible for any person to enter into the spirit of the part better than he did.

21. Man of the World. Egerton = H. Siddons, 1st time.

28. Merry Wives. Falstaff = Cooke, 1st time: Ford = H. Siddons: Sir Hugh Evans = Townsend: Dr. Caius = Farley: Slender = Knight: Shallow = Emery: Page = Murray: Mrs. Ford = Miss Chapman: Mrs. Page = Mrs. Dibdin.

30. Incledon's bt. Woodman, and Crotchet Lodge.

May 1. Love in a Village. Justice Woodcock = Munden : Hawthorn = Johnstone : Hodge = Knight: Rosetta = Mrs. Billington : Madge = Mrs. Martyr :—acted about 13 times.

4. Munden's bt. Poor Gentleman, with Modern Antiques. Cockletop = Munden, 1st time.

7. Fawcett's bt. Iron Chest. Sir Edward Mortimer = Cooke, 1st time : Wilford = H. Johnston : Adam Winterton = Fawcett : Fitzharding = Murray : Helen = Mrs. St. Leger.

11. For bt. of Mr. and Mrs. H. Johnston. Alfonso. Cooke for the 1st time disappointed the public by indisposition, as it was called in the apology made for him—he came on as Orsino, but after attempting to speak a few speeches, he was too drunk to proceed. *(Dunlap.)*

14. For bt. of Mr. and Miss Murray. Wild Oats. Harry = Brunton : Lady Amaranth = Miss Murray.

18. Knight's bt. Speed the Plough. Sir Philip Blandford = Murray, 1st time :—with Modern Antiques. Joey = Knight, 1st time.

19. Johnstone's bt. Jealous Wife. Oakly = Murray : Major Oakly = Waddy : Charles = H. Johnston : Lord Trinket = Lewis : Capt. O'Cutter = Johnstone : Russet = Munden : Sir Harry Beagle = Fawcett : Mrs. Oakly = Mrs. Litchfield, 1st time : Lady Freelove = Mrs. Mattocks : Harriet = Miss Murray.

21. For bt. of H. Siddons. Douglas = Siddons : Old Norval = Murray : Glenalvon = Browne, his 3d app. : Lady Randolph = Mrs. Siddons, from D. L.

26. For bt. of Mrs. Mattocks. Never acted, Word of Honour—Cooke—H. Johnston—Murray—Farley

—Brunton—Simmons — Mrs. H. Johnston — Mrs. Mattocks——this C. is attributed to Skeffington, and is not printed.

28. Mrs. Martyr's bt. Lie of the Day.

29. Browne's bt. Venice Preserved. Jaffier = Browne: Pierre = Cooke, 1st time: Belvidera = Miss Murray, 1st time.

June 2. Hill's bt. Castle of Andalusia, with Garrick's Ode, by Cooke:—and (never acted) Caffres, or Buried Alive—Hill—Emery, &c.—damned —this musical Farce is attributed to Eyre.

3. Mrs. Litchfield's bt. Not acted 12 years, Tamerlane. Bajazet = Cooke: Tamerlane = H. Siddons: Moneses = H. Johnston: Axalla = Brunton: Arpasia = Mrs. Litchfield:—with Spoil'd Child. Little Pickle (for that night only) = Mrs. Litchfield.

9. Emery's bt. Speed the Plough. Sir Philip Blandford = Cooke, 1st time: Farmer Ashfield (for that night only) = Emery.

11. For bt. of Mrs. Mills. Cure for the Heart-Ache. Charles Stanley = Brunton, 1st time:—with Thomas and Sally. Dorcas = Mrs. Mills.

14. For bt. of Glassington, Prompter. Man of the World, and Sultan. Roxalana = Mrs. Jordan, from D. L.——Glassington had been Prompter at Bath—he became a pensioner on the C. G. and Bath Theatrical Funds.

16. Inkle and Yarico. Sir Christopher Curry = Murray:—with Honest Thieves. Col. Careless = Brunton.

18. Miss Dixon's bt. Mountaineers. Octavian = H. Johnston, 1st time: Sadi = Blanchard: Virolet = Brunton: Agnes = Miss Dixon, 1st time.

24. For bt. of Miss Waters, being her last app. on the stage. Jealous Wife, with Paul and Virginia—and Waterman. Robin = Blanchard.

25. (Last play) Busy Body. Marplot = Lewis: Sir Francis = Munden: Sir George = Brunton: Miranda = Mrs. Glover: Patch = Mrs. Mattocks.

26. For Bayswater Hospital. Cabinet, and Sultan. Roxalana = Mrs. Jordan.

Cooke acted Richard 12 times—Kitely 2—Macbeth 2—Stukely 1—Iago 2—Shylock 4—Stranger 1—Jaques 1—Lear 1—Zanga 2—Orsino about 10—Falstaff in Henry 4th 4—Sir Pertinax 8—Falstaff in Merry Wives 1—in Word of Honour 3—Pierre 1—Bajazet 1—Sir Philip Blandford 1—Sir Edward Mortimer 1—Sir Giles Overreach 1.

HAY. 1802.

June 25. Theatre opened with Heir at Law. Steady = Murray, 1st app. there.

26. Surrender of Calais, and Fortune's Frolic.

28. Lovers' Vows. Frederick = C. Kemble, 1st time: Amelia = Miss Norton, 1st app. on any stage.

29. Road to Ruin, and Review.

July 1. Poor Gentleman. Frederick = C. Kemble, 1st time: Sir Robert Bramble = Suett, 1st time: Corporal Foss = R. Palmer: Emily = Miss Norton.

6. Speed the Plough. Sir Philip Blandford = Murray: Sir Abel Handy = Suett: Bob Handy = Fawcett: Henry = C. Kemble: Farmer Ashfield = Emery: Miss Blandford = Mrs. St. Leger: Susan Ashfield = Miss Norton: Dame Ashfield = Mrs. Emery Sen., her 1st app. there.

10. Never acted, Beggar my Neighbour, or a Rogue's a Fool—Fawcett—Murray—C. Kemble—Suett—Emery—Mrs. Mountain—Miss Norton——this C. in 3 acts was damned on the 1st night—it is not printed—the whole, or the greater part of it, is said to have been inserted in "How to Teaze and "how to Please," when it was damned a second time.

14. Peeping Tom. Tom = Fawcett: Crazy = Emery: Mayor of Coventry = Suett: Maud = Mrs. Harlowe.

17. Sighs, with Dead Alive. Sir Walter = Suett.

23. C. Kemble acted the Young Quaker.

28. Cambro-Britons, with (4th time) Sixty-Third Letter. Dulcet (servant to Sir Wilful) = Fawcett: Patrick Casey = Johnstone: Sir Wilful Positive = Waddy: Sidney = De Camp: Miss Metaphor = Mrs. Davenport: Lydia (ward to Sir Wilful) = Mrs. Mountain: Patty = Mrs. Harlowe:—acted 19 times —Miss Metaphor loses the 63d letter of the novel which she is writing—hence the title of the piece—Sidney and Lydia are mutually in love—Sir Wilful wants Lydia to marry Beverley—Sidney passes himself on Sir Wilful for Beverley—Lydia had promised

her guardian not to read any letter which she might receive, except in his presence—she reads Sidney's letter to him—he fancies it to be a letter in Miss Metaphor's novel—at the conclusion, Sidney marries Lydia—Dulcet is perpetually singing—Patrick Casey calls himself the Tipperary Adonis——this musical Farce was written by Oulton—it is on the whole a poor piece—much better calculated for representation than perusal.

31. Never acted, Voice of Nature. Alphonso = Barrymore: Rinaldo = C. Kemble: Gareb = Waddy: Riccardo = R. Palmer: Alzira = Mrs. St. Leger: Clorinda = Miss Norton: Lilla = Mrs. Gibbs: Bendetta = Mrs. Davenport:—acted 20 times——this poor play, in 3 acts, was founded on the Judgment of Solomon—it was taken from the French, and adapted to the English stage by Boaden.

Aug. 10. Inkle and Yarico. Sir Christopher = Emery.

17. C. Kemble acted Dick Dowlas for his bt.

24. Johnstone's bt. False and True.

27. Spanish Barber. Dr. Bartholo = Suett.

30. London Hermit. Whimmy = Suett.

Sep. 8. Heir at Law. Zekiel = Emery.

10. Fawcett's bt. Dramatist. Vapid = Fawcett, 1st time: Neville = C. Kemble.

14. Battle of Hexham. Barton = Murray.

15. The public is most respectfully informed that this theatre will re-open on the 15th of May, next ensuing—circumstances have arisen, for several years past, which have curtailed the term allotted to this theatre, for the representation of dramatick perform-

ances, of *more* than *one Fourth*—as the justly due and customary thanks, at the conclusion of the present season, will be followed by reasons why this theatre will in future decidedly exercise its rights, during the *full period*, which has long been graciously granted by his Majesty, it is humbly hoped, that the audience will show indulgence to the length of the address, which will on this occasion be submitted to their candour.

Oct. 6. For bt. of Bannister. Ways and Means, with Children in the Wood, and Irish Widow—Bannister Jun. acted Sir David Dunder, and Walter.

BATH 1801-1802.

Sept. 5. Jane Shore. Hastings = Talbot, from Dublin and Edinburgh, 1st app.: Jane Shore = Mrs. Siddons: with Lyar, by Talbot.

12. Macbeth. Macduff = Talbot: Lady Macbeth = Mrs. Siddons: with Citizen. Young Philpot = Talbot.

19. Pizarro. Elvira = Mrs. Siddons.

Nov. 5. King Lear = Elliston, 1st time.

Dec. 1. Cyrus—Cyrus = Elliston: Cambyses = Talbot: Mandane = Mrs. Johnstone.

3. Deaf and Dumb. De L' Epee = Elliston: Julio = Mrs. Edwin: with Sea-Side Story.

12. Chalmers, from York and Edinburgh, made his 1st app. in Ranger and Petruchio.

17. Cooke acted Richard 3d.

19. Othello = Elliston: Iago = Cooke:—Cooke said in his Journal—"I received the greatest ap-"plause and approbation from the audiences, and "every mark of politeness and attention from Messrs. "Palmer and Dimond the proprietors of the theatre."

21. Cooke acted Shylock, and Sir Archy Macsarcasm.

23. Cooke acted Richard.

Feb. 11. Richard Cœur de Lion. Matilda = Mrs. Edwin.

March 4. Alfonso. Cæsario = Elliston: Orsino = Eyre: Ottilia = Mrs. Johnstone.

9. Elliston's bt. Oroonoko in 3 acts. Oroonoko = Elliston: Aboan = Eyre: Imoinda = Miss Grimani:—with Son in Law. Bowkitt (for that night only) = Elliston:—and Jew and Doctor. Abednego = Elliston:—he displayed a versatility of talent on this evening, to which it would not be easy to find a parallel—he acted all the parts well.

18. Eyre's bt. Red-Cross Knights. Ferdinand = Elliston: Roderic de Froila = Eyre: Popoli = Edwin.

23. Taylor's bt. Elliston acted Belcour, 1st time.

30. Mrs. Edwin's bt. Which is the Man? Beauchamp = Elliston: Fitzherbert = Eyre: Bobby Pendragon = Edwin: Lady Bell Bloomer = Mrs. Edwin:

with Of Age To-Morrow. Frederick = Elliston: Molkus = Edwin: Maria = Mrs. Edwin.

April 6. Cooke acted Shylock, and Sir Archy.

20. Folly as it Flies. Tom Tick = Elliston: Shenkin = Edwin: Lady Melmoth = Mrs. Edwin.

May 1. Stranger = Elliston, 1st time.

4. As you like it. Jaques = Elliston: Adam = Eyre: Rosalind = Mrs. Edwin.

13. Elliston acted Ranger, 1st time.

15. Bold Stroke for a Wife, in 3 acts. Anne Lovely = Mrs. Edwin.

18. Wonder. Don Felix = Elliston, 1st time.

22. Egan's bt. Henry 4th. Falstaff (positively his only app.) = Blissett: Hotspur = Elliston, 1st time: King = Eyre: Francis = Edwin.

25. Elliston acted Benedick, 1st time.

29. For bt. of Stanwix. Maid of the Mill. Lord Aimworth = Elliston: Sir Harry Sycamore = Blisset: Giles = Taylor: Ralph = Edwin:——a good house.

June 12. Theatrical Fund. Richard 3d = Cooke: —he very handsomely offered to act gratis.

D. L. 1802–1803.

Bannister Jun. was appointed acting manager—Kemble and Mrs. Siddons, had left D. L.—the loss

was irreparable—and this theatre, which had maintained a superiority over its rival from 1714 to 1802, (with the exception of some few seasons) now sunk into a state of inferiority.

Sept. 16. Inconstant, and Of Age To-Morrow.

23. Dwyer acted Belcour, 2d app. there.

25. Brothers. Capt. Ironsides = R. Palmer: Sir Benjamin Dove = Cherry, from Bath, 1st app.: Sophia = Miss Mellon: (see Nov. 4 1800) with (never acted there) Two Strings to your Bow. Lazarillo = Cherry:——Bath has long been considered as a nursery for the London theatres—the managers of course get all the performers who have distinguished themselves on the Bath stage—but they sometimes engage a bad actor, with a view to his being of service in town—Cherry is not the only instance of this.

28. Cymbeline. Posthumus = Pope: Imogen = Mrs. Pope.

Oct. 2. Jew. Jabal = Collins, from Southampton, 1st app.: with (never acted there) Fortune's Frolic. Robin Rough-head = Collins:——Collins was a promising actor—he died after having been some few seasons at D. L.

6. Rivals. Sir Anthony Absolute = Dowton: Faulkland = C. Kemble: Lydia = Miss Mellon: Julia = Mrs. Young.

7. Henry 4th part 1st. Falstaff = Stephen Kemble, from Newcastle, 1st app.: Hotspur = Pope: —before the play, an occasional address was spoken by Bannister Jun.—it was humorously said, that S. Kemble had at least one requisite for Falstaff, as he was so fat as to act the part without stuffing—and

that if he should not succeed, he would put himself into one of the coal vessels, and go home as ballast.

11. Winter's Tale. Leontes = Pope: Hermione = Mrs. Powell, 1st time:—with Lying Valet. Sharp = Collins, 1st time.

14. Gamester. Beverley = Pope: Mrs. Beverley = Mrs. Pope, 1st time.

20. Castle Spectre, with Lyar. Young Wilding = Dwyer.

21. Jealous Wife. Oakly = Wroughton: Major Oakly = R. Palmer: Sir Harry Beagle = Bannister Jun.: Russet = Dowton: Mrs. Oakly = Mrs. Glover, 1st app. there.

25. Mary Queen of Scots. Norfolk = C. Kemble: Queen Mary = Mrs. Pope: with, never acted there, Midas—Midas = Suett: Apollo = Kelly: Pan = Caulfield: Daphne = Mrs. Mountain: Nysa = Mrs. Bland: Mysis = Miss Tyrer.

26. Merry Wives. Falstaff = S. Kemble: Ford = Wroughton: Sir Hugh Evans = Dowton: Dr. Caius = Wewitzer: Slender = Collins: Shallow = Suett: Pistol = Bannister Jun.: Mrs. Ford = Mrs. Harlowe: Mrs. Page = Miss Pope: Mrs. Quickly = Mrs. Sparks.

27. Suspicious Husband. Ranger = Dwyer: Clarinda = Mrs. Glover.

Nov. 2. Poor Soldier. Patrick = Kelly, 1st time: Darby = Cherry.

10. Rule a Wife. Leon = Pope: Copper Captain (not Perez) = Bannister Jun.: Old Woman = Mr. Suett: Estifania = Mrs. Jordan.

11. Beggar's Opera. Filch = Collins: Lucy = Miss De Camp.

13. Jealous Wife. Charles = C. Kemble.

16. Deaf and Dumb. De L' Epee = Pope, 1st time.

17. Douglas. Stranger = Wroughton: with, never acted, House to be Sold. Charles Kelson = Bannister Jun.: Belfield (in love with Charlotte) = Kelly: Meshec (a Jew) Wewitzer: Matthew Muz (Mrs. Dorville's drunken servant) = Suett: Capt. Kelson (uncle to Charles) = Dowton: Hawser = Sedgwick: Charlotte (in love with Belfield) = Miss De Camp: Mrs. Dorville (her aunt) = Mrs. Sparks: Fanny = Mrs. Bland:—acted about 11 times——Mrs. Dorville's house is discovered with a large board affixed to it, intimating that the House is to be Sold—Charles and Belfield are on their road to Plymouth—they are on foot, and have spent their last shilling—Charles pretends that he wants to buy the house—Mrs. Dorville invites him and Belfield to supper—Charles agrees to give £5000 for the house and land belonging to it—Meshec, who had before depreciated the house, now agrees to purchase it for £8000—Charles offers to give Belfield the £3000 he had gained by his bargain, if Mrs. Dorville will consent to Belfield's union with Charlotte—she gives her consent—this musical Entertainment is professedly taken from the French—it was adapted to the English stage by Cobb——Oulton says that the original was in one act, and that Cobb, by extending it to two, had made it less effective.

18. Twelfth Night——22. Way to keep him.

20. Beaux Stratagem. Archer = Dwyer: Scrub = Bannister Jun.: Aimwell = C. Kemble: Mrs. Sul-

len = Mrs. Jordan, 1st time: Cherry = Miss Mellon: —Dowton acted Scrub on 26th.

23. Never acted there, Lovers' Vows. Frederick = Pope: Baron Wildenhaim = Barrymore: Anhalt = De Camp: Verdun = Cherry: Amelia Wildenhaim = Young Lady: Agatha Friburg = Mrs. Powell.

24. Wonder. Don Felix = C. Kemble.

Dec. 8. Not acted 12 years, Busy Body. Marplot = Bannister Jun.: Sir Francis Gripe = Suett: Sir George Airy = Barrymore: Sir Jealous Traffick = Dowton: Miranda = Mrs. Jordan, 1st time: Patch = Miss Pope.

9. Venice Preserved. Jaffier = Pope, 1st time: (he had acted the part at D. L. April 17 1787) Belvidera = Mrs. Pope, 1st time.

10. Every Man in his Humour. Kitely = Wroughton: Bobadill = Bannister Jun.: Brainworm = R. Palmer: Master Stephen = Cherry: Justice Clement = Suett: Old Knowell = Powell: Young Knowell = Dwyer: Master Matthew = Collins: Dame Kitely = Mrs. Powell:—acted twice—as this play was strongly cast at C. G., it could answer no good purpose to revive it at D. L. with inferiour performers.

15. S. Kemble's bt. Shylock to be attempted by S. Kemble: (being positively his last app. at D. L.) Launcelot = Bannister Jun.: Gobbo = Suett: Portia = Mrs. Powell.

23. Children in the Wood, with Child of Nature.

29. Bold Stroke for a Wife.

31. Trip to Scarborough.

Jan 6. Mrs. Glover acted Miss Hardcastle.

8. Count of Narbonne. Hortensia = Mrs. Powell.

14. Busy Body. Miranda = Mrs. Glover.

19. Orphan. Castalio = Pope: Chamont = C Kemble: Monimia = Mrs. Pope.

26. Merry Wives. Falstaff = R. Palmer, 1st time.

29. Never acted, Hear both Sides. Fairfax = Dowton: Headlong = C. Kemble: Transit = Bannister Jun.: Steward to Headlong's late uncle = Wroughton: Sir Ralph Aspen = Suett: Melford = Raymond: Gregory = Collins: Quillet (a rascally attorney) = Cherry: Eliza (wife to Transit, and niece to Sir Ralph) = Mrs. Jordan: Caroline (daughter to Melford) = Mrs. Pope:—acted 11 times—Holcroft's object in writing this C. was to point out the injustice of condemning any man without Hearing both Sides —Fairfax had been considered as a peculiarly honest lawyer—at the opening of the play he appears to have acted in a very dishonourable manner—Headlong had dissipated his own fortune abroad—he returns to England in the expectation of being heir to his late uncle—he finds that his uncle had left the whole of his large fortune to Fairfax—Transit had married Eliza at Brussels—her relations had contrived to separate her from her husband, and to make him believe that she was dead—in the 3d act, Transit is arrested—his wife, under the cover of a mask, pays the debt—in the 4th act, Fairfax is assailed with invectives from several quarters—he vows vengeance on his accusers, and takes it effectually in the last scene—he gives Headlong the title deeds of his uncle's estates—puts Melford into possession of the property of which Quillet had cheated him—and intimates to Transit, that Sir Ralph is his father—Headlong marries Caroline——the plot and language

of this play are both good, but it is very deficient in comic force.

Feb. 18. Country Girl. Miss Peggy = Mrs. Jordan.

19. Never acted, Hero of the North. Gustavus Vasa (the Hero of the North—in love with Frederica) = Pope: Casimir Rubenski (an old warrior—friend to Gustavus) = Wroughton: Marcoff (a peasant) = Bannister Jun.: Gabriel (a gardener) = Dowton: Carlowitz (governor of Dalecarlia—under the authority of the Danes) = Raymond: Sigismund of Calmar (in love with Gunilda) = Kelly: Brennomar (an officer under Carlowitz) = Caulfield: Princess Gunilda (sister to Gustavus—in love with Sigismund) = Mrs. Young: Frederica (daughter to Rubenski—in love with Gustavus) = Mrs. Mountain: Alexa (wife to Marcoff) = Mrs. Bland: Ulrica (his sister) = Miss Tyrer: Santa Michelwina = Mrs. Harlowe:—acted 20 times——this is a historical play in 3 acts, with songs—it was written by Dimond—the scene lies in Dalecarlia—Gustavus is concealed in a mine—the miners do not know who he is—in the 2d act he discovers himself to them—they take up arms in his cause—Gunilda and Sigismund fall into the hands of Carlowitz—Carlowitz is in love with Alexa—she decoys him from his castle—Rubenski and the armed peasants rush on him, and disarm him—they enter the castle, but Brennomar still defends one part of it — Gunilda is placed on a rampart—Brennomar threatens to kill her, if Gustavus should persist in his attack—Gustavus recoils with horror—Carlowitz orders Brennomar to set Gunilda free—Carlowitz and Gustavus are reconciled—Gustavus is hailed as King——this play was

revived at C. G. Nov. 29 1810—Gunilda is improperly called a Princess, as, at the time when this play is supposed to take place, Gustavus was not King of Sweden—Mrs. Trotter, in the Revolution of Sweden, which came out at the Hay. Feb. 7 1706, is more correct—she describes Gustavus in the D. P. as the head of the Swedes who are engaged to free their country from the Danes—for Brooke's Gustavus Vasa see the end of D. L. 1738-1739.

March 7. Hamlet = Cooper, from Philadelphia and New York, 1st app.:—he acted the part twice.

17. Macbeth. Macbeth = Cooper: Lady Macbeth = Mrs. Powell.

21. Richard 3d. Richard = Cooper: Richmond = C. Kemble.

April 2. For bt. of Bannister Jun. All in the Wrong. Sir John Restless = Bannister Jun., 1st time: Beverley = C. Kemble: Sir William Bellmont = Suett: Blandford = Dowton: Belinda = Mrs. Jordan, 1st time: Lady Restless = Mrs. Glover, 1st time:—with Blue Beard.

16. Never acted, Marriage Promise. Charles Merton = C. Kemble: Tandem = Bannister Jun.: George Howard (a young rustic—in love with Mary) = Pope: Sidney = Dwyer: Consols (a very rich man) = Dowton: Woodland (a farmer) = R. Palmer: Emma (daughter to Mrs. Harvey) = Mrs. Jordan: Mrs. Howard (mother to George) = Mrs. Powell: Mary (daughter to Woodland—in love with George) = Miss Mellon: Mrs. Harvey = Mrs. Sparks:—acted 21 times—Merton arrives to take possession of his father's estate—he is accompanied by Sidney—and, soon after, waited on by Tandem, who is his agent—

Sidney and Tandem, by way of fun make Merton drunk—Merton, in that state, makes love to Mary rather too violently—she is rescued from him by Howard, before any thing particular had happened —Merton, on becoming sober, is so romantic as to send Mary an offer of marriage — Tandem had scarcely been dispatched with the letter, before Merton falls in love with Emma—in the 5th act, Howard and Merton prepare to fight—an old servant interposes—Howard proves to be half-brother to Merton —Mrs. Howard proves to be daughter to Consols—Merton and Howard marry Emma and Mary—— this C. was written by Allingham—Tandem and Sidney are tolerably good characters—the scene between Emma and Sidney has some merit—the rest of the play is insipid.

May 2. Kelly's bt. Haunted Tower. Baron of Oakland=Dowton.

4. For bt. of Mr. and Mrs. Pope. Stranger. Stranger = Pope, 1st time: Mrs. Haller = Mrs. Pope, 1st time.

6. Mrs. Bland's bt. As you like it. Touchstone =Cherry, 1st time.

9. Mrs. Jordan's bt. All in the Wrong, with (never acted there) Midnight Hour. Marquis = Dwyer: General = Cherry: Nicholas = Bannister Jun.: Sebastian=Collins: Mathias=Suett: Flora =Mrs. Jordan: Julia=Mrs. Scott: Cecily = Mrs. Sparks.

11. For bt. of Suett, and R. Palmer. She wou'd and she wou'd not, with Falstaff's Wedding, in 2 acts. Falstaff = R. Palmer: Shallow = Dowton: Slender=Collins: Pistol=Cherry: Francis=Suett:

Dame Ursula = Mrs. Cuyler: Mrs. Quickly = Mrs. Sparks: Dol Tearsheet = Mrs. Harlowe.

12. Pizarro. Rolla = Pope, 1st time.

13. Miss De Camp's bt. Siege of Belgrade, with Citizen. Maria = Miss De Camp, 1st time.

16. Mrs. Mountain's bt. Belle's Stratagem. Hardy = Dowton: Letitia Hardy = Mrs. Jordan: Lady F. Touchwood = Mrs. Mountain: — with Midas, 26th time. Apollo (for that night only) = Mrs. Mountain.

18. Miss Pope's bt. Way to keep him, with an Interlude from Lethe—not acted 20 years. Fine Lady = Miss Pope.

19. C. Kemble acted Hamlet for his bt., and 1st time.

20. For bt. of Barrymore, and Wathen. Not acted 7 years, Provoked Husband. Lord Townly = Barrymore: Sir Francis = Dowton: Manly = Powell: Squire Richard = Suett: John Moody = Wathen: Count Basset = R. Palmer: Lady Townly = Mrs. Glover: Lady Grace (positively for that night only) = Mrs. Powell: Lady Wronghead = Mrs. Sparks: Miss Jenny = Miss De Camp.

23. Mrs. Powell's bt. Never acted there, an Interlude from 'Tis all a Farce. Numpo = Collins.

24. Mrs. Young acted Mrs. Haller for her bt. and 1st time:—with Old Maid by Miss Biggs, from Liverpool, 1st app. at D. L.

26. Raymond's bt. Not acted 20 years, Edward the Black Prince. Edward = Gentleman: Ribemont = Gentleman: Arnold = Raymond: Mariana = Lady:—with Mayor of Garratt. Major Sturgeon = Raymond, 1st time: Jerry Sneak, by the Gen-

tleman who performs Edward : Mrs. Sneak = Miss De Camp, 1st time.

27. Mrs. Glover's bt. Never acted, High Road to Marriage — Dowton—Pope—Collins—Russell— — Mrs. Glover and Miss De Camp :—with, not acted 16 years, Maid of the Oaks. Dupely = Dwyer: Lady Bab Lardoon = Mrs. Glover, 1st time.

High Road to Marriage is not printed—Oulton says it was written by Skeffington, and that it wanted force of humour and strength of character—scene Ravenna—see C. G. June 6 1806.

30. C. Kemble acted Benedick, 1st time.

31. For bt. of Wewitzer, and Powell, Prompter. Marriage Promise, with (never acted there) Jew and Doctor. Abednego = Wewitzer.

June 1. For bt. of Miss Mellon, and Miss Stephens. Bold Stroke for a Husband—(never acted there, but not said so in the bill). Don Julio = Russell : Don Carlos = Barrymore : Don Cæsar = Cherry : Don Vincentio = Collins : Olivia = Miss Mellon : Victoria = Miss De Camp : Minette = Mrs. Harlowe.

3. Love for Love, and Rosina.

6. For bt. of Russell, and Johnston. Never acted there, Road to Ruin. Goldfinch = Russell : Dornton = Dowton : Harry Dornton = Barrymore : Silky = Cherry : Sulky = R. Palmer : Jacob (for that night only) = Suett: Widow Warren = Mrs. Sparks : Sophia = Mrs. Jordan.

10 Cooper's bt. Othello. Othello = Cooper, 5th app. : Iago = Cooke, from C. G. : Desdemona = Mrs. Pope : Æmilia = Mrs. Ansell :——Mrs. Pope was stricken with death in the 3d act when she was

pleading for Cassio, but she did not die on the stage.

11. Confederacy. Corinna = Mrs. Jordan.

14. (Last night) Sir John Restless = Wroughton.

15. Lacy's bt. Rule a Wife. Estifania = Mrs. Jordan: Maid = Mr. W. Chatterley.

Oulton says that Banquo's Ghost was rendered again visible to the audience.

C. G. 1802-1803.

Sept. 13. Folly as it Flies. Lady Melmoth = Mrs. H. Siddons, late Miss Murray.

15. Richard 3d = Cooke: Richmond = Cory: Buckingham = Brunton: Tressel = H. Siddons, 1st time.

20. Romeo and Juliet, by H. Johnston and Mrs. H. Siddons.

22. Henry 4th pt. 1st. Prince of Wales = Brunton, 1st time.

24. Suspicious Husband. Clarinda = Miss Marriott, 1st app. there.

27. Hamlet. Hamlet = Cooke, 1st time: Ghost = Cory, 1st time. Polonius = Munden: Ostrick = Farley:—Cooke acted Hamlet in London but twice

—it is evident from his manuscripts that his failure in that character affected him sensibly. *(Dunlap.)*

29. Miss Marriott acted Mrs. Sullen.

Oct. 1. Jane Shore. Hastings = H. Siddons: Gloster = Cory: Jane Shore = Miss Marriott.

2. Merchant of Venice, and Love-a-la-Mode.

5. Man of the World. Sidney = Brunton, 1st time: Lady Rodolpha = Mrs. H. Johnston, 1st time.

6. Cure for the Heart-Ache, and Poor Soldier.

8. Way to get Married. Julia = Miss Waddy, 2d app.

11. Macbeth = Cooke: Hecate = Darley.

14. Merry Wives. Sir Hugh Evans = Blanchard: Mrs. Page = Mrs. Mattocks.

20. Every Man in his Humour.

21. Othello = Gentleman, 1st app.:—with Cymon. Linco = Simmons: Dorus = Munden: Fatima = Mrs. Martyr.

28. Cabinet, with Citizen. Old Philpot = Munden: Young Philpot = Knight: Maria = Mrs. Litchfield, 1st time.

30. Never acted, Delays and Blunders. Paul Postpone = Fawcett: Henry Sapling (a naval officer) = Lewis: Sapling (his uncle) = Munden: Lieut. St. Orme = H. Siddons: Privilege (an effeminate little man) = Simmons: Sir Edward Delauny = Murray: Robert Grange = Emery: Lauretta (daughter to St. Orme) = Mrs. H. Siddons: Honoria (ward to Sapling) = Mrs. H. Johnston: Mrs. Sapling = Mrs. Mattocks: Mrs. St. Orme = Mrs. Litchfield:—acted about 22 times—St. Orme had married the daughter of Sir Frederick Delauny—Sir Frederick had in consequence deserted his daughter—she and her husband

had retired to America—after an interval of several years they had returned to England, but separately —St. Orme and Sir Frederick had quarrelled—Sir Frederick was wounded—he died soon after—and, as was generally supposed, of his wound—at the opening of the play, St. Orme is in the county gaol—as no person was present at the rencounter between him and Sir Frederick but Lauretta, St. Orme is anxious that she should keep herself concealed till after his trial—Sir Edward Delauny, who had taken possession of the family estate, is as anxious to get her into his power—he engages Paul Postpone to carry on the prosecution against St. Orme—Paul Postpone is a lawyer who is apt to prefer pleasure to business—his Delays and Blunders give the title to the play—Paul Postpone is told that Lauretta is disguised as a man—her dress is particularly described to him—it happens to be precisely the same as that of Privilege —St. Orme's trial comes on—Paul Postpone enters hastily, and carries off Privilege, supposing him to be Lauretta—this incident is farcical, but it is certainly laughable—St. Orme is acquitted for want of evidence—at the conclusion, Sir Edward acknowledges that his uncle died a natural death—and resigns all claim to his fortune—there is a comic underplot—Henry Sapling keeps the cousin of Robert Grange, who had assumed the name of Lady Sensitive—she is much talked of, but does not appear on the stage—in the 5th act, she runs off with an Irish captain—Henry Sapling marries Honoria——this is an indifferent C. by Reynolds—he has introduced one excellent stroke—Sapling says that he made a sad

mistake at a route—" I pop'd down my half crown " for card money—so far I did right—but a man " came round with cakes and lemonade, and thinks " I, if Lady Squeeze can't afford to pay for one thing, " of course she can't for another, and so, Ecod!—I " pop'd down half a crown for them also."

Nov. 5. Tamerlane. Bajazet = Cooke: Tamerlane = H. Siddons: Moneses = H. Johnston: Axalla = Brunton: Arpasia = Mrs. Litchfield: Selima = Mrs. H. Siddons.

13. Never acted, Tale of Mystery. Count Romaldi = H. Johnston: Francisco (his brother) = Farley: Bonamo = Murray: Stephano (his son—in love with Selina) = Brunton: Michelli (a miller) = Blanchard: Malvoglio (Romaldi's confederate) = Cory: Montano = Claremont: Fiametta (servant to Bonamo) = Mrs. Mattocks: Selina (supposed niece to Bonamo—in love with Stephano) = Mrs. Gibbs: —acted about 37 times—the scene lies in Savoy—about 7 or 8 years before this Melo-drame begins, Fiametta had found Francisco dangerously wounded by some assassins—her cries had brought Michelli to his assistance—and Francisco's life was saved—at the opening of the piece, Francisco had been lately received into the family of Bonamo—Bonamo asks him who he is—Francisco, who is dumb, writes his answers—he acknowledges that he is a noble Roman, but will not tell the name of his family—Romaldi and Francisco start back on seeing each other—Montano enters, expresses his surprise at the sight of Romaldi, and makes a hasty exit—Romaldi and Malvoglio intend to kill Francisco, but are prevented

—Romaldi leaves Bonamo's house with threats—joyful preparations are made for the intended wedding of Stephano and Selina—Malvoglio brings Bonamo a certificate, from which it appears that Selina is the daughter of Francisco — Montano had denounced Romaldi and Malvoglio as the assassins who had nearly killed Francisco 7 or 8 years ago—Malvoglio is taken by the Archers—Romaldi attempts to make his escape in disguise—at the conclusion, the Archers prepare to shoot him—Francisco places himself before his brother — and the curtain falls——this is a very interesting piece, in 2 acts, by Holcroft—professedly borrowed from the French—it was the first of those Melo-drames, with which the stage was afterwards inundated—tho' this mixture of dialogue and dumb show, accompanied by music, be an unjustifiable species of the drama, yet it must be acknowledged, that some of the Melo-drames have considerable merit—the Tale of Mystery was the first and best.

26. New Way to Pay Old Debts.

27. Lovers' Quarrels. Don Carlos = H. Johnston: Sancho = Fawcett: Lopez = Blanchard: Jacinta = Mrs. Mattocks: Leonora = Mrs. H. Johnston.

Dec. 14. Townsend's bt. and last app.

18. Never acted, Family Quarrels. Sir Peppercorn Crabstick = Munden: Proteus = Fawcett: Mushroom = Emery: Squire Supplejack = Simmons: Charles (his son) = Braham: Foxglove = Incledon: Argus = Blanchard: Lady Selina Sugarcane = Mrs. Mattocks: Lady Patience Crabstick = Miss Chapman: Susan (her woman) = Mrs. Martyr: Caroline

(daughter to Sir Peppercorn) = Miss Waddy: Mrs Supplejack = Mrs. Davenport: Kitty = Mrs. Dibdin: —with Irish Widow. Whittle = Emery: Kecksey = Simmons: Thomas = Blanchard: Widow Brady = Mrs. Litchfield.

Family Quarrels was acted 21 or 22 times—Charles and Caroline are mutually in love—their union is prevented, as there is a Quarrel between the families of Crabstick and Supplejack — Sir Peppercorn wishes his daughter to marry Mushroom —Mrs. Supplejack, who governs her husband, wishes Charles to marry Lady Selina—Sir Peppercorn locks up his daughter—Proteus disguises himself as a Jew Pedlar, and enables Caroline to make her escape—on the approach of her father, she conceals herself in a chaise—Supplejack wants Charles to go to London in the chaise—he refuses—the postillion gives him a note—he gets into the chaise, and is driven off the stage with Caroline—at the conclusion, the Family Quarrel is made up, and the lovers are united——this is a poor Op., in 3 acts, by T. Dibdin—on the 4th night Blanchard acted Proteus.

20. Family Quarrels, 2d time—the author of the new Opera assures the public, that he never entertained the remotest idea of giving offence to any class of society, by the introduction of a character which was not a Jew, but only an assumed disguise —and which, had there been no interruption arising from misconception, would have appeared as no more intended to convey disrespect than were the parts of Ephraim in the School for Prejudice, or Abednego in the Jew and Doctor, which have

hitherto been honoured with the most general approbation.

23. Cato, revived. Cato = Cooke: Syphax = Murray: Juba = Brunton: Sempronius = Cory: Portius = H. Siddons: Marcus = H. Johnston: Marcia = Mrs. Litchfield: Lucia = Miss Marriott: being their 1st app. in those characters—acted twice.

28. Revenge. Zanga = Cooke.

Jan. 10. Alfonso, 12th time.

17. Othello. Othello = Gentleman, 1st app. on any stage:—probably Carles.

Feb. 2. Hamlet = Henry Caulfield, 1st app. on any stage.

7. Venice Preserved. Jaffier = Carles.

16. Suspicious Husband. Ranger = H. Caulfield, 4th app.: Clarinda = Mrs. H. Johnston, 1st time.

March 5. Never acted, John Bull, or an Englishman's Fire-side. Job Thornberry (a brazier) = Fawcett: Hon. Tom Shuffleton = Lewis: Peregrine = Cooke: Dennis Brulgruddery = Johnstone: Sir Simon Rochdale = Blanchard: Frank (his son) = H. Johnston: Dan = Emery: Lord Fitz-Balaam = Waddy: Lady Caroline Braymore (his daughter) = Mrs. H. Johnston: Mary (daughter to Thornberry) = Mrs. Gibbs: Mrs. Brulgruddery = Mrs. Davenport:—acted 48 times——Peregrine, when a lad, had run away from his friends—at the opening of the play, he is shipwrecked on the coast of Cornwall—Frank Rochdale had seduced Mary—Sir Simon insists that his son should marry Lady Caroline—Mary leaves her father's house—Peregrine rescues her from a ruffian, and she puts herself under his protection—he reconciles her father to her—at the

conclusion, Peregrine proves to be Sir Simon's elder brother—Frank marries Mary—Shuffleton marries Lady Caroline——this is the Younger Colman's best play, but that part of the plot which respects Peregrine is improbable—Tom Shuffleton is an excellent character—Cooke said—" we got John Bull from " Colman act by act as he wanted money, but the " last act did not come, and Harris refused to make " any farther advances—at last, necessity drove " Colman to make a finish, and he wrote the 5th act " in one night on separate pieces of paper—as he " filled one piece after the other he threw them on " the floor, and, finishing his liquor, went to bed— " Harris, who impatiently expected the denouement " of the play according to promise, sent Fawcett to " Colman whom he found in bed—by his direction " Fawcett picked up the scraps and brought them to " the theatre." (*Dunlap.*)

21. Sig. Storache's bt. Haunted Tower. Lord William = Braham: Edward = Fawcett: Baron of Oakland = Emery: Adela = Signora Storache: Lady Elinor (for that night only) = Mrs. Atkins:—with Prize. Lenitive = Blanchard: Caroline = Sig. Storache.

22. John Bull, with (1st time) a Mono-drama, or Tragic scene called the Captive, to be performed by Mrs. Litchfield.

April 20. Cooke's bt. Man of the World, with Comus. Comus = Cooke: Lady = Miss Chapman: Euphrosyne = Mrs. Martyr:—Cooke's bt. was poorly attended—his irregularities had affected his popularity. (*Dunlap.*)

29. Munden's bt. Speed the Plough. Sir Philip

Blandford = Cooke:—with, never acted, All's Fair in Love, or *a Match for the Lawyer*—Munden—Fawcett—Brunton—Mrs. St. Leger and Mrs. Mills: —this Farce is not printed—or at least not under this name—it seems to have been the same piece which was acted at Bath on the 2d of July, as Look before you Leap, or *the Lawyer Out-witted*, and which is said in the Bath bill to be performing at C. G. with considerable applause—this is the more probable, as in each of the bills there are 5 principal characters—the cast at C. G. was perhaps—Sheepskin = Munden: Frank = Fawcett: Capt. Belfield = Brunton: Lucy = Mrs. St. Leger: Charlotte = Mrs. Mills.

May 2. High Life below Stairs. Lovel = Blanchard: Duke's Servant = Farley: Sir Harry's Servant = Knight: Kitty = Mrs. Mills.

4. For bt. of Mr. and Mrs. H. Johnston. Never acted, Harper's Daughter—translated from Schiller — Cooke — H. Johnston—Murray—Hull—Cory—Mrs. Litchfield—Mrs. H. Johnston and Mrs. St. Leger—Cooke was too ill to play, for which he made an apology previously to his acting of King John.

Schiller's play was translated in 1795 as Cabal and Love, or the Minister—it is a well-written, animated, and interesting piece, but sadly profane—Count Faulkener the President, a man of high rank at a German Court, wants his son, Major Faulkener, to marry Lady Jane Milford, who is the Prince's Mistress—this he refuses to do, partly from motives of honour, and partly as being in love with Louisa, the daughter of Miller, who had been a merchant,

but who is reduced to teach music—Worm, the Count's Secretary, forms a diabolical scheme for breaking the connexion between the lovers—in this he succeeds—Faulkener believes Louisa to be false —he poisons her and himself—the plot is exceptionable, for no person with common sense could have written the letter, and taken the oath which Louisa does—besides it is very improbable, that the President should have told his son of the murder which he had committed——Lewis is said to have adapted Schiller's play to the English stage—the cast was probably—Count Faulkener = Cooke: Major Faulkener = H. Johnston: Baron Mindheim = Murray: Miller = Hull: Worm = Cory: Lady Jane Milford = Mrs. Litchfield: Louisa = Mrs. H. Johnston.

9. Johnstone's bt. Heir at Law, and Review.

10. Knight's bt. Mask'd Friend, in 3 acts—altered from Duplicity. Osborne = Murray, 1st time: Sir Hornet Armstrong = Munden: Squire Turnbull = Knight: Sir Harry Portland = Brunton: Timid = Blanchard: Clara = Miss Marriott, 1st time: Miss Turnbull = Mrs. Litchfield, 1st time:—with, never acted, Hints for Painters!—Knight — Emery — Brunton—Mrs. Mills—Mrs. St. Leger:—this F., in 2 acts, is not printed.

12. Murray's bt. Speed the Plough. Sir Philip Blandford = Murray:—with (1st time) Tale of Terror, or a Castle without a Spectre. Valdarno = H. Johnston: Hannibal = Murray: Lazaretto = Blanchard: Petro = Emery: Paulina = Mrs. H. Johnston: Mercia = Mrs. H. Siddons: — this dramatic Romance was written by H. Siddons.

13. H. Caulfield's bt. Richard 3d = H. Caulfield: —with (not acted 12 years) Lyar. Wilding = H. Caulfield.

16. Never acted, Fair Fugitives — Incledon — Blanchard—Emery—Mrs. H. Johnston—Mrs. Mills —Mrs. H. Siddons——this musical Entertainment is attributed to Miss Porter, and is not printed.

18. Hill's bt. Duenna, with My Grandmother. Vapour = Hill, 1st time: Dicky Gossip = Blanchard, 1st time: Florella = Signora Storache.

20. Mrs. Litchfield's bt. King John, *altered from Shakspeare.* King John = Cooke, 1st time: Falconbridge = H. Johnston, 1st time: Hubert = Carles, 5th app.: King of France = Cory: Dauphin = Brunton: Pandulph = Hull: Arthur = Miss Norton, 1st app. at C. G.: Constance = Mrs. Litchfield, 1st time: Lady Blanch = Mrs. Beverley:—this alteration was Dr. Valpy's, which was printed in 1800—he made it for the purpose of having it acted at his school at Reading—and so far all was well—but when he sent it forth to the public from the press, it did him no credit—he has omitted Shakspeare's first act—to supply this deficiency he has made some additions of his own, and has stooped so low as to borrow from Papal Tyranny—Dr. Johnson says the character of the bastard contains that mixture of greatness and levity, which Shakspeare delighted to exhibit—Dr. Valpy, like Cibber, has thrown a damp on the spirit of Faulconbridge—like Davenant, &c. he has made many unnecessary changes in the diction—he seems to have sitten down to correct Shakspeare as he would correct a boy's exercise, putting in and putting out as it suited his fancy—he has however had the good

sense not to tamper with the grand scenes—the allusion to the state of France in 1800, which he has thrown into Falconbridge's speech, page 72, is contemptible—Dr. Valpy has preserved the appellation given to Prince Lewis by Shakspeare, but observes that the title of Dauphin was first given to Charles, eldest son of John King of France, in 1350—he wonders that this circumstance has escaped the notice of the commentators, particularly of Steevens and Malone.

May 24. For bt. of Mr. and Mrs. H. Siddons. Man of the World, with (2d time) Tale of Terror.

31. Emery's bt. Never acted there, What a Blunder! Dashington = Fawcett: Sir Sturdy O'Tremor = Johnstone: Juan = Emery: Don Alphonso = H. Siddons, 1st time: Don Miguel = Blanchard, 1st time: Lopez = Farley: Leonora = Miss Howells, 1st time: Angelina = Mrs. H. Siddons, 1st time.

June 1. For bt. of Carles. Alexander the Great. Alexander = Carles, 1st time: Clytus = Murray: Lysimachus = Cory, 1st time: Hephestion = Brunton, 1st time: Statira = Mrs. H. Siddons, 1st time: Roxana = Mrs. Litchfield, 1st and only time.

6. Poor Gentleman. Corporal Foss = Blanchard, 1st time.

8. Road to Ruin, and Poor Soldier.

10. For bt. of Cory, and Miss Marriott. Stranger = Cory, 1st time: Mrs. Haller = Miss Marriott, 1st time.

17. Wild Oats. Sim = Blanchard.

18. Jealous Wife. Charles = Brunton.

23. (Last night) John Bull, and Lying Valet. Sharp = Munden: Kitty Pry = Mrs. Mattocks.

24. By permission of the Proprietors. For the bt. of Lee Lewes. Wonder. Don Felix = H. Siddons: Lissardo = Lee Lewes, being the last time of his performing—and 19 years since his last engagement at this theatre: Violante = Mrs. Jordan: Flora = Mrs. Mattocks:—an occasional address, written by T. Dibdin, in which Lee Lewes will deliver his Ultimatum—a manifest decay of Lee Lewes' powers was now obvious—(*Thespian Dictionary*)—he was found dead in his bed on the second morning after his benefit. (*T. Dibdin.*)

HAY. 1803.

Feb. 28, For bt. of Lady Perrott and her Orphan Family. Alfonso—by permission of M. G. Lewis, Esq. as *originally* written by him.

May 16. No Prelude—by Elliston and Waldron—to conclude with a Prologue, by Elliston:—after which, Jew. Sheva = Elliston: Jabal = Mathews, from York: Sir Stephen Bertram = Chapman, from Worcester: — with Agreeable Surprise. Lingo = Mathews.

18. Henry 4th. Falstaff = Blisset, from Bath:

Hotspur = Elliston: Francis = Mathews: Lady Percy = Mrs. T. Woodfall, (late Miss Collins) from D. L.:—with Spoil'd Child. Tag = Mathews.

19. Mountaineers. Octavian = Elliston: Sadi = Mathews: Kilmallock = Denman, from York: Floranthe = Mrs. Goodall, 1st app. there for 5 years: —with Lying Valet. Sharp = Mathews: Kitty Pry = Mrs. Gibbs.

20. Lovers' Vows. Frederick = Elliston: Verdun = Mathews: Amelia = Mrs. Gibbs:—with Peeping Tom. Tom = Mathews: Emma = Mrs. Mathews, from York: Maud = Mrs. Gibbs.

21. Ways and Means. Sir David Dunder = Mathews:—with Children in the Wood. Walter = Elliston.

23. Voice of Nature.

24. Village Lawyer. Scout = Mathews.

25. By command of their Majesties. Heir at Law. Dr. Pangloss = Elliston: Zekiel Homespun = Mathews:—with My Grandmother. Dicky Gossip = Mathews.

27. Birthday. Capt. Bertram = Blisset:—with, never acted, Mrs. Wiggins. Old Wiggins = Mathews: Tom Wiggins (his son) = H. Kelly: O'Bubble = Denman: Trim (servant to Young Wiggins) = J. Palmer: Postup = Burton: Mrs. Cloe Wiggins = Mrs. Cleland: Mrs. Tom Wiggins = Mrs. Kendall: Old Mrs. Wiggins = Mrs. Hale:—Old Wiggins is a great eater, and very fat—he is tired of being kept on short commons by his wife, and comes up to town—he has not been long at his son's chambers in the Temple, before Trim says Mrs. Wiggins is without —Old Wiggins retires into a bedroom—Mrs. Cloe

Wiggins enters—Tom Wiggins persuades her to go into a closet—Old Wiggins turns the key upon her, supposing her to be his wife—the scene changes to a tavern—Old Wiggins is just beginning to eat his turtle soup—the waiter says Mrs. Wiggins is impatient to see him—this is Mrs. Tom Wiggins—Old Wiggins does not know that his son is married—he concludes that the waiter means Old Mrs. Wiggins, and jumps out of the window—he calls on Postup—Postup's dinner is announced as being served up—Old Wiggins expects to dine like an emperor—but on finding that his wife is in the house, he runs off—he returns to his son's chambers, and gives Trim money to get a comfortable dinner—Trim brings in meat, &c.—Old Wiggins begins to eat voraciously—at that moment Old Mrs. Wiggins enters, and the piece concludes——this is a laughable F. in 2 acts by Allingham—it was cut down to one act, in the next season—which was an improvement.

June 2. Poor Gentleman. Frederick = Elliston: Sir Robert Bramble = Blisset: Ollapod = Mathews.

4. Inkle and Yarico. Trudge = Mathews: Sir Christopher Curry = Blisset: Mate = Bannister:—with Obi.

10. Surrender of Calais. La Gloire = Elliston: 1st Carpenter = Mathews: Queen = Mrs. Goodall.

17. Dead Alive. Motley = Mathews.

18. Point of Honour. Steinberg = Mathews.

21. Fortune's Frolic. Robin Rough-head = Grove, 1st app.

22. Iron Chest. Sir Edward Mortimer = Elliston: Samson = Mathews:—with Poor Soldier. Darby = Mathews:—Iron Chest was acted 10 times.

23. Child of Nature. Amanthis = Miss Grimani, from Bath, 1st app. : — with Flitch of Bacon, and Sixty-third Letter. Mathews acted Tipple and Dulcet.

24. Richard 3d = Elliston, 1st time : Henry 6th = Blisset : Queen = Mrs. Goodall : (acted 5 times)— with All the World's a Stage. Diggery = Mathews.

30. Jew and Doctor. Abednego = Grove, 2d app.: Old Bromley = Mathews.

July 1. Italian Monk. Paullo = Mathews :—with Farmer. Jemmy Jumps = Mathews.

7. Mogul Tale. Johnny Atkins = Mathews.

8. Of Age To-morrow. Frederick = Mathews.

11. Battle of Hexham. Gondibert = Elliston, 1st time : Gregory Gubbins = Mathews : Prince of Wales = Master Tokely : Adeline = Mrs. Goodall.

13. Mock Doctor. Gregory = Mathews.

15. Sighs. Tilman Totum = Mathews : Von Snarl = Blisset :—with Quaker. Lubin = Taylor, from Bath, 1st app. : Solomon = Mathews.

16. Deserter. Henry = Taylor : Skirmish = Mathews.

21. Prisoner at Large. Muns = Mathews.

22. Surrender of Calais. Eustace de St. Pierre = Elliston, 1st time : La Gloire = De Camp, 1st time :—with No Song no Supper. Endless = Mathews.

25. Never acted, Love laughs at Lock-Smiths. Capt. Beldare = Elliston : Risk (his servant) = Mathews : Vigil (a painter) = Denman : Totterton (his servant) = Grove : Solomon Lob (Totterton's nephew) = De Camp : Lydia (ward to Vigil) = Mrs. Atkins : —acted 30 times——Capt. Beldare falls in love with

Lydia—Vigil keeps her locked up—Beldare attempts to pass himself on Vigil as a Jew, who is a dealer in pictures—he is discovered—Risk is more successful—he gets into Vigil's house as Solomon Lob—Totterton hires a Grenadier as a model for the picture which Vigil is painting—Risk lets Beldare into the painting room by the window—the Grenadier goes out by the same way—Risk dresses Beldare in a breastplate, &c.—the Grenadier appears at the window, and asks for his sword and cap—Beldare is again discovered—but Vigil is forced to resign Lydia to him——this is a very good F. with songs—it was taken from the French, and adapted to the English stage by Arthur Griffinhoof, alias G. Colman—his piece was not published till 1808—but a translation of "Une Folie" was published in 1803.

Aug. 4. Speed the Plough. Sir Abel Handy = Mathews: Bob Handy = Elliston, 1st time: Farmer Ashfield = Blisset: Miss Blandford = Mrs. Gibbs, 1st time:—with Lock and Key. Ralph = Mathews.

11. Trueman's bt. Beggar's Opera. Macheath = Trueman: Peachum = Blisset: Filch = Mathews: —with Lyar, by Elliston, 1st time.

16. Mrs. Goodall's bt. Mountaineers, with Citizen. Old Philpot = Mathews: Maria = Mrs. Goodall: —this was the 15th time that the Mountaineers had been acted this season—probably owing to Elliston's performance of Octavian, which was very good.

18. For bt. of Taylor, and Miss Grimani. Stranger. Stranger = Elliston, 1st time: Solomon = Mathews: Mrs. Haller = Miss Grimani, 1st time: Charlotte = Mrs. Gibbs.

22. For bt. of Mathews. Never acted there,

Castle Spectre. Osmond = Elliston, 1st time: Motley = Mathews: Angela (for that night only) = Mrs. Litchfield: Evelina = Mrs. Gibbs.

23. Tale of Mystery. Romaldi = Elliston: Francisco (for that night only) = Farley: Michelli = Blisset: Fiametta = Mrs. Harlowe.

24. Never acted, Maid of Bristol. Ben Block = Elliston: Lindorf (a German officer in the service of England) = R. Palmer: Oakum = Chapman: Gellert (uncle to Stella) = Blisset: Shultzer = Archer: Dr. Cranium = Mathews: Clod (a farmer) = Taylor: Stella = Mrs. Gibbs: Mrs. Oakum = Mrs. Ward: Susan (daughter to Clod) = Miss Kelly:—acted 9 times——Lindorf and Stella had been contracted in Germany—he had been ordered to embark for America—she had heard that he was on his return, and had come to England to meet him—Lindorf, in the belief that Stella was married, had married himself—Lindorf lands at Bristol—Stella finds that Lindorf has a wife, and nearly loses her senses—she wanders about the fields, and is at last found by her friends under a shed belonging to Clod—Shultzer informs Stella that Lindorf's wife had died at sea—there is no longer any impediment to the union of Lindorf and Stella——this play, in 3 acts, was written by Boaden—it is a poor piece—the character of Ben Block is full of contemptible clap-traps—the Epilogue was written by the Younger Colman—it contains some most bitter sarcasms on Buonaparte, expressed in very neat and pointed terms.

27. For bt. of Mrs. Gibbs. John Bull, Job Thornberry = Bannister Jun.: (only app. this season) Tom

Shuffleton = De Camp: Peregrine = Elliston: Sir Simon Rochdale = Mathews: Dennis Brulgruddery = Denman: Dan = Taylor: Lady Caroline = Mrs. Harlowe: Mary = Mrs. Gibbs:—with Son in Law. Bowkitt = Bannister Jun.: Arionelli = Taylor: Cranky = Mathews.

31. Never acted, Nicodemus in Despair. Nicodemus = Mathews:—this F. was damned—it was written by the Margravine of Anspach, and had been acted at her theatre—Nicodemus in Despair drinks poison, as he supposes—the poison proves to be only wine.

Sep. 5. Elliston's bt. Henry 5th = Elliston: Fluellin = Mathews: Princess = Miss Grimani:—with Review. Caleb Quotem = Mathews: John Lump = Taylor.

6. Tale of Mystery. Francisco = Elliston, 1st time:—Elliston only acted this part and Romaldi once—but the piece was acted 4 times.

15. Mountaineers, and Love laughs at Locksmiths.

Oct. 15. For bt. of Bannister. Spanish Barber. Lazarillo = Bannister Jun.: Rosina = Miss De Camp.

BATH 1802-1803.

Sep. —. Cooke acted Richard 3d, and Orsino.

Oct. 2. Cabinet. Floretta = Signora Storache.

7. Storache's bt. My Grandmother. Vapour = Elliston: Dicky Gossip = Edwin: Florella = Signora Storache.

Nov. 2. She Stoops to Conquer. Hardcastle = Blisset: Marlow = Elliston: Tony Lumpkin = Edwin:—Blisset was engaged to play 10 nights—he was well received by his old friends at Bath, but he is said not to have been well received at the Hay.

4. Heir at Law. Daniel Dowlas = Blisset.

9. Hamlet = Elliston:—with Two Strings to your Bow. Lazarillo = Lovegrove, from Dublin, 1st app.

16 and 18. Henry 4th, part 1st. Falstaff = S. Kemble.

23. Merry Wives. Falstaff = S. Kemble.

27. Much ado. Benedick = Elliston: Dogberry = Blisset: Beatrice = Mrs. Edwin:—with Who's the Dupe? Doyley = Blisset: Gradus = Lovegrove.

Dec. 2. Way to get Married. Allspice = Blisset.

4. Delays and Blunders. Harry Sapling = Elliston: Paul Postpone = Edwin: Lauretta = Mrs. Edwin.

7. Henry 4th part 1st. Falstaff = Blisset:—with Children in the Wood. Walter = Lovegrove.

21. Every one has his Fault. Solus = Blisset:—

with Bon Ton. Sir John Trotley = Blisset: Davy = Edwin: Miss Tittup = Mrs. Edwin.

29. Elliston acted George Barnwell.

30. Cure for the Heart-Ache. Old Rapid = Blisset: Young Rapid = Elliston.

Jan. 1. Provoked Husband. Lord Townly = Elliston, 1st time: Sir Francis Wronghead = Blisset: —he played this part very well.

11. Blisset's bt. Maid of the Mill. Sir Harry Sycamore = Blisset:—with Drummer. Vellum = Blisset: Abigail = Mrs. Didier.

14. Foote, from D. L., made his 1st app. in Shylock.

21. King Lear = Elliston: Edgar = Lovegrove.

Feb. 3. Tale of Mystery. Romaldi = Eyre: Francisco = Edwin: Fiametta = Mrs. Didier: Selina = Mrs. Edwin.

17. Battle of Hexham. Gondibert = Elliston: Gregory Gubbins = Edwin.

24. Love in a Village. Young Meadows = Incledon: Justice Woodcock = Blisset: Hodge = Edwin.

March 8. Elliston's bt. Three and the Deuce. Pertinax Single = Elliston: Peregrine Single = Elliston: Percival Single = Elliston:—with Spoil'd Child. Tag = Elliston: Little Pickle = Mrs. Edwin: — and Agreeable Surprise. Lingo (first attempt) = Elliston:—the whole of the pit was laid into boxes, and the greater part of the gallery railed off at pit price—for this Elliston made an apology in his bill—he acted the 3 Singles particularly well.

12. Such things are. Twineall = Elliston: Sir Luke Tremor = Lovegrove: Haswell = Eyre.

15. Mrs. Edwin's bt. Know your own Mind. Millamour = Elliston, 1st time: Lady Bell = Mrs. Edwin :—with Il Bondocani. Cadi = Edwin: Darina = Mrs. Edwin.

17. Eyre's bt. Jealous Wife. Oakly = Eyre: Major Oakly = Blisset: Sir Harry Beagle (for that night) = Elliston: Mrs. Oakly = Mrs. Edwin.

19. Sedley's bt. Busy Body. Marplot = Elliston, 1st time: Sir Francis Gripe = Blisset: Sir George Airy = Sedley: Miranda = Mrs. Edwin, 1st time.

24. Charlton's bt. She wou'd and she wou'd not. Trappanti = Edwin: Don Manuel = Blisset: Don Philip = Elliston: Hypolita = Mrs. Edwin :—with Blue Beard. Shacabac = Edwin.

26. Cunningham's bt. Rivals. Sir Anthony Absolute = Blisset, 1st time: Capt. Absolute = Elliston: Lydia Languish = Mrs. Edwin :—with Prisoner at Large. Muns = Edwin.

31. Heiress. Clifford = Elliston: Lady Emily = Mrs. Edwin :— with Son in Law. Bowkitt = Edwin.

April 2. Miss Grimani's bt. Belle's Stratagem. Doricourt = Elliston, 1st time: Letitia Hardy = Miss Grimani :—with Edgar and Emmeline, by Elliston and Miss Grimani.

12. Kemble, who has not appeared on the stage since his return from the continent, is engaged to perform a few nights previous to his visiting Ireland.

Macbeth = Kemble: Lady Macbeth = Mrs. Johnstone :——Kemble objected to the dance of the witches with their brooms—his objection was readily

acceded to by Dimond the manager—but when Macbeth was acted on the Monday night at Bristol, the usual dance was so vociferously called for by the people in the gallery, that it was impossible to proceed with the play till their wishes were complied with—still however it was imagined, that the more polite audience at Bath would willingly dispense with the mummery, which had been with such singular impropriety foisted into one of Shakspeare's best Tragedies—the event was the same as at Bristol—and from that time to 1828, whenever Macbeth has been acted at Bath, it has been accompanied with an exhibition which would disgrace the lowest strollers in a barn—the dance was usually attended with more applause than the finest scenes in the play, and that not merely from the gallery, but from the other parts of the house—Macbeth was acted at Bath on the 2d and 19th of Feb. 1828—Bellamy, who was at that time the acting manager, did himself great credit by laying aside the dance—it was necessary however to proceed with caution—and the dance had been rehearsed for fear of the worst.

14 and 16. Kemble acted Hamlet, and the Stranger.

19 and 21. Kemble acted Shylock, and Rolla.

23. Wheel of Fortune. Penruddock = Kemble: Emily Tempest = Mrs. Edwin.

26 and 28. Kemble acted Orestes, and Hamlet.

30. Kemble acted Leon.

May 3 and 5. Kemble acted Octavian, and Rolla.

7 and 10. Kemble acted Richard and Hamlet.

12. By permission of the Manager of C. G. from a copy of the original Manuscript—John Bull. Job Thornberry = Edwin : Peregrine = Eyre : Dennis Brulgruddery = Bew, from Margate, 1st app.: Mary = Mrs. Edwin :—John Bull was repeated on 14th —but it has never been attractive at Bath.

17. Edwin's bt. Poor Gentleman. Frederick = Egerton, from Edinburgh and Newcastle, 1st app.

24. Mrs. Taylor's bt. Chapter of Accidents. Woodville = Egerton : Jacob Gawkey = Taylor, 1st time : Grey = Eyre : Bridget = Mrs. Edwin : Cecilia = Mrs. Taylor :— with Poor Vulcan. Vulcan = Edwin.

31. For bt. of Miss Summers. Way to keep him. Lovemore = Egerton : Sir Bashful = Lovegrove : Widow Belmour = Mrs. Edwin.

June 2. For bt. of Bartley, Box Book-keeper. Lovers' Vows. Frederick = G. Bartley, from D. L.

25. Elliston acted Octavian—he had not acted for several weeks.

July 2. John Bull, with a new comic Farce (never performed here) called Look before you Leap, or the Lawyer Outwitted—as performing at C. G. with considerable applause. Sheepskin = Evans : Capt. Belfield = Sedley : Frank = Edwin : Charlotte = Miss Every : Lucy = Mrs. Taylor.

Lovegrove had acted Sadi, and Clinch in Ghost.

Egerton had acted Beauchamp, Duke's Servant, and Jaffier.

Bristol. April 29. Elliston's bt. Much ado, with Paul and Virginia. Dominique = Elliston, 1st

time :—Elliston says in his bill, that he is obliged to take his bt. earlier than usual as he is engaged at the Hay.—but that he has renewed his engagement at the Bath and Bristol theatres.

D. L. 1803–1804.

Sept. 13. Beggar's Opera, and Citizen.

15. Douglas. Norval = H. Johnston, 1st app. at D. L.

17. Pizarro. Alonzo = H. Johnston.

20. Marriage Promise. Charles Merton = H. Johnston, 1st time : Emma = Miss De Camp, 1st time :—with (never acted there) Irishman in London. Murtoch Delany = Johnstone, 1st app. at D. L. : Edward = Bannister Jun. : Frost = Cherry : Colloony = Bartley : Capt. Seymour = Holland : Cymon = Collins : Louisa = Miss Mellon : Caroline = Mrs. Sontley : Cubba = Miss Tyrer.

22. Lovers' Vows. Anhalt = H. Johnston : Amelia = Mrs. H. Johnston, 1st app. at D. L. : Agatha = Mrs. Ansell, 1st time :—with Children in the Wood. Apathy = Collins, 1st time.

Oct. 3. Othello = Pope: Cassio = Dwyer: Desdemona = Mrs. Young.

4. Rivals. Faulkland = H. Johnston: Sir Lucius O'Trigger = Johnstone.

6. Never acted there, Honest Thieves. Teague = Johnstone: Obediah = Suett: Abel = Collins: Mrs. Day = Mrs. Sparks: Ruth = Mrs. Harlowe.

8. Deaf and Dumb. St. Alme = H. Johnston, 1st time:—with Camp, revived. Gauge = Bannister Jun.: William = Kelly: Sir Harry Bouquet = R. Palmer: O'Daub = Johnstone: Nell = Mrs. Bland: Nancy = Miss De Camp: Lady Plume = Mrs. Young: Lady Sarah Sash = Mrs. H. Johnston.

10. Way to keep him. Sir Brilliant Fashion = Russell: Widow Belmour = Mrs. H. Johnston, 1st time: Mrs. Lovemore = Mrs. Young, 1st time.

22. Duenna. Isaac = Dowton: Duenna = Miss Pope.

27. Edward the Black Prince. Edward = Pope, 1st time: Ribemont = Barrymore: Mariana = Mrs. Young.

Nov. 1. Never acted, Wife of two Husbands. Count Belfior = H. Johnston: Carronade (an Englishman) = Bannister Jun.: Armagh (an Irishman) = Johnstone: Maurice (father to the Countess) = Wroughton: Fritz = Caulfield: Theodore = Miss De Camp: Montenero = Kelly: Walter = Cooke: Countess Belfior = Mrs. Powell: Eugenia = Mrs. Mountain: Ninetta = Mrs. Bland:—acted 34 times—the scene lies in Sicily——Countess Belfior, when very young, had married a worthless fellow called Fritz—she had the strongest reason to believe him dead, and had married Count Belfior—before her

marriage she had explained her situation to the Count—Theodore is her son by Fritz—she had brought him up with great care, but she does not acknowledge herself to him as his mother till the 2d act—Fritz makes his appearance — the Countess faints at the sight of him—Fritz claims her as his wife—Armagh, who is Serjeant Major in the Austrian army, takes him into custody as a deserter who had been condemned to death—Count Belfior wishes to save the Countess and Theodore the dishonour of being known as the wife and son of such a man as Fritz—for this purpose he promises Fritz to let him escape, and to supply him with money—Fritz accepts the offer, but instead of being grateful for it, he engages Walter to kill the Count—it is agreed between them, that Walter should hide himself behind a great tree which the Count and Fritz are to pass—that Fritz should take care to precede the Count by some few steps, and that Walter should kill the second person—Carronade overhears their plot—when the Count and Fritz are about to pass the tree, Fritz goes before the Count—Carronade rushes forward, and passes hastily before Fritz—so that Fritz is the second man—Walter kills Fritz, and the piece ends happily——this musical Drama, in 3 acts, was written by Cobb—it is on the whole a moderate play—the serious part of it, which is professedly taken from the French, is interesting—the manner of Fritz's death is striking and well contrived—but the characters of Carronade, and Armagh, are mere botches, introduced for the sake of some wretched clap-traps—in the last scene we have a gross absurdity—Carronade says—page 93—" Ah!

"the castle gate is closed—assistance cannot be "procured—the servants cannot hear my voice"—a short time after, Count Belfior exclaims—"Help, "Lights, there, Lights!"—and the servants enter immediately.

12. Never acted, Scapin in Masquerade—Dowton—Suett—Russell—Mrs. H. Johnston:—this comic Afterpiece, in 3 acts, was damned.

14. Henry 4th pt. 1st. Prince of Wales = Dwyer, 1st time.

15. Jew, and Fortune's Frolic.

18. Cymbeline. Imogen = Mrs. Young, 1st time.

19. Never acted, Hearts of Oak. Ardent = Dowton: Dorland = Pope: Tenpercent = Bannister Jun.: Edward and Philip (his sons) = De Camp and Holland: Brian O'Bradleigh = Johnstone: Joe = Collins: Eliza (wife to Dorland) = Mrs. Powell: Laura (supposed daughter to Ardent) = Mrs. H. Johnston: Fanny (daughter to Ardent) = Mrs. Harlowe: Mrs. O'Bradleigh = Mrs. Sparks:——Dorland, on seeing his wife embrace a stranger, had deserted her without asking any explanation—he had taken Laura from her mother, and had placed her under the care of Ardent—he had made large remittances to Ardent from India—Ardent had brought up Laura in affluence—he had brought up Fanny out of his own house, and with little or no education—he is fond of Laura, and neglects Fanny—his conduct towards his own daughter is very improbable—Eliza had lived in O'Bradleigh's cottage for 17 years—they are in such want of victuals, that O'Bradleigh kills a favourite lamb, and Eliza sells a favourite picture—Dorland returns to England—at the con-

clusion, he is convinced of his wife's innocence, as the stranger was her brother—Edward and Philip marry Fanny and Laura——this is a poor C. by Allingham—it was acted 5 times—but several better plays have been damned on the first night—Allingham has given his piece a title which is not applicable to it.

Dec. 5. Jane Shore, with, never acted, the Caravan, or the Driver and his Dog—(this 2d title was not in the bill on the 1st night) Blabbo (the Driver of the Caravan) = Bannister Jun.: Marquis of Calatrava = H. Johnston: Don Gomez (governour of Barcelona) = Dowton: Count Navarro = Holland: Arabbo (the captain of a band of pirates) = Dignum: Julio (son to the Marquis) = Master West: Marchioness of Calatrava = Mrs. H. Johnston: Rosa (her attendant—in love with Blabbo) = Miss De Camp:—acted between 30 and 40 times—the scene lies in and near Barcelona——Spain is under the dominion of a regent—he sends the Marquis from Madrid in a Caravan, and under a strict guard—the Marquis would have died of hunger on the road, if Blabbo had not secretly furnished him with provisions—Blabbo is attended by a large Dog, called Carlo—the Marquis is delivered to the custody of Don Gomez—preparations are made for his execution—a soldier, by the order of Navarro, throws Julio from a rock into the sea—Carlo leaps from the rock into the sea, and is seen swimming after the child—Blabbo encourages the Dog, and the child's life is saved—Rosa informs her mistress that the regent is deposed, and the Marquis set at liberty—Blabbo first kisses Carlo, and then Rosa—this serio-

comic Romance was written by Reynolds—it is vastly better calculated for representation than perusal—the Dog acted very well, and was rapturously applauded —see Reynolds' Life, vol. 2 p. 350.

6. Miss De Camp acted Hypolita.

10. Merry Wives.

12. Bold Stroke for a Wife.

15. Wroughton acted Shylock, 1st time.

20. Stranger. Mrs. Haller = Mrs. Powell, 1st time.

27. Grecian Daughter. Evander = Wroughton.

29. H. Johnston acted George Barnwell, 1st time.

Jan. 2. Country Girl. Mrs. Jordan's 1st app. this season.

3. Jew, with never acted, Cinderella, or the Little Glass Slipper. Cinderella = Miss De Camp :—this Pantomimic Spectacle was very successful — a description of it was published—the original story was spoilt, by the omission of the Fairy, and by the introduction of Venus, Cupid, &c.

6. As you like it. Rosalind = Mrs. Jordan.

11. Beaux Stratagem.——13. Confederacy.

20. Inconstant.

25. All in the Wrong. Sir John Restless = Wroughton : Beverley = H. Johnston, 1st time : Belinda = Mrs. Jordan : Lady Restless = Miss De Camp, 1st time.

28. Never acted there, Alfonso. Cæsario = H. Johnston : Orsino = Pope : Alfonso = Raymond : Amelrosa = Mrs. H. Johnston : Ottilia = Mrs. Powell :—acted but once.

Feb. 4. Twelfth Night. Viola = Mrs. Jordan.

7. Never acted, Soldier's Daughter. Frank Heartall (a young merchant) = Bannister Jun. : Gover-

nor Heartall (his uncle) = Dowton : Malfort Jun. = Pope : Timothy Quaint (servant to the governor) = Collins : Capt. Woodley (brother to Mrs. Cheerly) = Russell : Ferret = R. Palmer : Malfort Sen. = Powell : Widow Cheerly (the Soldier's Daughter) = Mrs. Jordan : Mrs. Malfort = Mrs. Young : Mrs. Fidget = Mrs. Sparks :—acted 35 times—Frank Heartall falls in love with Mrs. Cheerly at the Opera—she falls in love with him—Governor Heartall is prejudiced against her by Ferret—he finds that she is the daughter of Jack Woodley, with whom he was intimate in India—in the 4th act, Frank Heartall meets his school-fellow, Capt. Woodley—he tells him that he is in love with Mrs. Cheerly—the Captain does not tell Frank Heartall that she is his sister—when they see one another at the Widow's, Frank Heartall is jealous—this is a very good scene, as the mistake is perfectly natural—at the conclusion, Frank Heartall and the Widow are united—there is a dull underplot—Young Malfort had married during his father's absence in India—Ferret had prejudiced his father against him—and at the opening of the play, Young Malfort and his wife are in great pecuniary distress—in the last act, Old Malfort and his son are reconciled—this C. was written by Cherry the actor—it is on the whole a moderate play.

March 17. Counterfeit, 3d time. Addle (servant to Col. Ormond) = Bannister Jun. : Col. Ormond = Holland : Squeezeall (a dashing attorney) = Cherry : Dizzy (his deaf clerk) = Collins : Governor = Powell : Palmira (aunt to Squeezeall) = Mrs. Sparks : Lætitia = Mrs. Harlowe :—acted about 10 times——Addle assumes the character of his master, who had been

taken prisoner on his return from India—Addle pays his addresses to Palmira — she accepts them—the real Col. Ormond makes his appearance—and the Counterfeit is of course discovered——this is a contemptible Farce by Franklin.

April 7. Never acted, Sailor's Daughter. Hartshorn (an apothecary) = Bannister Jun.: Capt. Sentamour = Pope: Mandeville = Dwyer: Sir Mathew Moribund (uncle to Mandeville and Louisa) = Wroughton: Varnish (in love with Julia) = Russell: Raven (servant to Sir Mathew) = Dowton: Lindsay = Bartley: Louisa Davenant = Mrs Jordan: Julia Clareville (the Sailor's Daughter) = Mrs. H. Johnston: Mrs. Hartshorn = Mrs. Sparks:—acted 6 times ——Capt. Clareville had died at sea—in his last moments he bequeathed his daughter to Capt. Sentamour—Hartshorn was a surgeon in Capt. Clareville's ship, and had been treated with great kindness by him—Hartshorn in return takes Julia into his house, and is much interested about her—Julia is supplied with money from an unknown friend—Hartshorn rightly conjectures that this unknown friend is Capt. Sentamour—Varnish gives a hint that the money had come from him—Lindsay had been recommended to Hartshorn as a partner in his business—Capt. Sentamour, who is not personally known to Hartshorn or Julia, assumes the character of his friend Lindsay—there is an underplot — Mandeville and Louisa are cousins—Sir Mathew is an old debauchee who fancies himself very ill—Hartshorn sets him to rights—at the conclusion, Capt. Sentamour and Mandeville marry Julia and Louisa——this is a moderate C. by Cumberland—Hartshorn is an excellent cha-

racter—Mandeville and Louisa are entertaining—Capt. Sentamour and Julia are dull.

16. Mrs. Jordan's bt. Not acted 10 years, Hypocrite. Dr. Cantwell = Dowton: Darnley = Pope: Col. Lambert = Dwyer: Seyward = H. Johnston: Maw-worm = Suett: Charlotte = Mrs. Jordan: Lady Lambert = Mrs. Ansell: Old Lady Lambert = Miss Pope, being their 1st app. in those characters:—with (never acted) Middle Dish, or Irishman in Turkey—Johnstone—Bannister Jun.—R. Palmer—Mrs. Jordan——this Farce was acted but once—it is attributed to Oulton, and is not printed—see Oulton.

18. Love for Love, and Devil to Pay.

23. For bt. of Bannister Jun. School for Scandal. Sir Peter Teazle = Wroughton, 1st time: Charles (for that night only) = Bannister Jun.:—with Review. Caleb Quotem = Bannister Jun., 1st time: Looney Mactwolter = Johnstone: John Lump = Collins, 1st time: Deputy Bull = Suett: Grace Gaylove = Mrs. Jordan, 1st time: Phœbe Whitethorn = Miss De Camp: Lucy = Mrs. Mountain.

26. Belle's Stratagem, and Lyar.

May 2. Pope's bt. Rule a Wife. Leon = Pope.

4. For bt. of Mr. and Mrs. H. Johnston. School for Scandal. Charles = H. Johnston, 1st time: Lady Teazle = Mrs. H. Johnston, 1st time.

7. Miss De Camp's bt. Never acted there, London Hermit. Young Pranks = Bannister Jun.: Tully = Johnstone: Whimmy = Suett: Toby Thatch = Collins: Natty Maggs = De Camp: Kitty Barleycorn = Mrs. Mountain: Mrs. Maggs (for that night only) = Miss Pope.

9. Mrs. Powell acted Young Norval, for her bt.

10. Mrs. Jordan acted Lady Racket.

12. Trip to Scarborough. Miss Hoyden = Mrs. Jordan.

14. Mrs. Mountain's bt. Paul and Virginia. Paul = Incledon, from C. G. : Alambra = Miss De Camp, 1st time: Dominique = Cherry: Virginia = Mrs. Mountain :—with Busy Body, in 3 acts.

15. Dwyer acted Charles Surface.

17. Dowton's bt. Soldier's Daughter, with, never acted, Ship Launch—Dowton—Collins—Mrs. Mountain—and (never acted there) Hunt the Slipper. Billy Bristle = Bannister Jun.: Winterbottom = Dowton: Capt. Clement = Bartley: Glib = De Camp: Miss Winterbottom = Mrs. Sparks: Maria = Mrs. Sontley :—the Ship Launch is not printed.

22. Miss Pope's bt. Clandestine Marriage. Lord Ogleby = Cherry: Brush (for that night only) = Bannister Jun.: Mrs. Heidelberg = Miss Pope, 2d time: Miss Sterling = Miss De Camp: Fanny = Mrs. Young :—Miss Pope acted Mrs. Heidelberg again on June 8th—unluckily for her, King left the stage soon after she had studied the part, and there was no person at D. L. fit to act Lord Ogleby.

24. First Love. Sir Miles Mowbray = Dowton, 1st time: Lady Ruby = Miss Mellon, 1st time.

26. Mrs. Young's bt. Hero of the North, with (never acted there) Invasion. Cameleon = Bartley: Sir John Evergreen = Dowton: Lady Catharine Rouge = Miss Biggs, from Liverpool.

28. For bt. of Fosbrook, Box bookkeeper. Maid of the Oaks. Dupely = Dwyer: Lady Bab Lardoon = Mrs. Jordan, 1st time, and for that night only.

29. Raymond's bt. Not acted 8 years, Coriola-

nus. Coriolanus = Cooke, from C. G., 1st time: Tullus Aufidius = Raymond, 1st time: Menenius = Dowton, 1st time: Volumnia = Mrs. Powell, 1st time:—Cooke never acted Coriolanus a 2d time in London.

June 7. Deaf and Dumb. De L'Epee = Bartley, 1st time.

12. (Last night) Duenna, and Midnight Hour.

13. Lacy's bt. Soldier's Daughter.

Mrs. Young was a respectable actress, of great industry but little genius—she threw herself out of a good engagement by her folly—Mrs. H. Johnston being engaged at £1 per week more than herself, she wanted an increase of salary—she left D. L. at the close of this season with a notion that they would be obliged to recall her—she made overtures for a re-engagement through the medium of a friend, but they were not attended to—she acted at Hay. for a benefit Aug. 8 1805—she played one season at Edinburgh—(1811)—and afterwards went to America.

Dwyer was not engaged after this season—his external requisites were highly favourable, and great expectations were formed from his onset. (*Thespian Dictionary.*)

C. G. 1803-1804.

Kemble had purchased a share in the theatre, and was in consequence engaged as actor and acting manager—this must have been a severe mortification to Cooke—it was at first agreed, that they should play subordinate characters to each other—and this, Kemble did for some time—but he gradually withdrew himself from such characters, while Cooke continued to be cast for parts, in which he could not but appear to a disadvantage in comparison with Kemble—independently of Kemble's situation in the theatre, Cooke stood no chance with him off the stage, whatever he might do on—Cooke was a plain man, but Kemble is said to have possessed the singular faculty of persuading a person contrary to what he knew to be his own interest, and yet of doing it in such a manner as to preclude opposition — it appears from Cooke's Journal for June 1806, that he had thoughts of applying for an engagement at D. L.—Dunlap says—" to " a mind of common prudence this step would have " been suggested the moment J. P. Kemble became " a proprietor and acting manager of C. G.—there is " no greater proof of the pre-eminent talents of " Cooke, than the holding a place in public estima- " tion against the concurring influence of his artful " rival and his lamentable habits."

Sep. 12. An occasional address by Fawcett—after which, Speed the Plough. Henry = C. Kemble.

14. Suspicious Husband. Ranger = Lewis : Clarinda = Mrs. Glover.

16. Beaux Stratagem, and Farmer.

19. Romeo and Juliet, by C. Kemble and Mrs. H. Siddons.

21. Every Man in his Humour—23. Busy Body.

24. Hamlet. Hamlet = Kemble, 1st app. at C. G. : Osrick (not Ostrick) = Farley.

26. John Bull. Dennis Brulgruddery = Rock, 1st app. for 7 years.

27. Isabella. Biron = Kemble : Villeroy = Brunton : Count Baldwin = Cory : Carlos = C. Kemble : Sampson = Emery : Isabella = Mrs. Siddons : Nurse = Mrs. Davenport.

28. Man of the World. Lady Rodolpha = Mrs. Glover.

Oct. 3. Richard 3d = Cooke : Richmond = Kemble, 1st time.

5. Provoked Husband. Lord Townly = Kemble : Sir Francis = Munden : Manly = Murray : Count Basset = Farley : Squire Richard = Knight : John Moody = Emery : Lady Townly = Miss Brunton, her 1st app. on the stage : Lady Wronghead = Mrs. Davenport : Lady Grace = Mrs. H. Siddons : Miss Jenny = Mrs. Gibbs

6. Douglas. Norval = H Siddons : Stranger = Kemble : Glenalvon = Cooke : Lord Randolph = Murray : Lady Randolph = Mrs. Siddons.

13. Stranger. Stranger = Kemble : Steinfort = C. Kemble : Mrs. Haller = Mrs. Siddons : Charlotte = Mrs. Mills—rest as before.

17. Never acted there, Pizarro. Rolla = Kemble : Alonzo = C. Kemble : Pizarro = Cooke : Ataliba =

Murray: Orozembo = Chapman: Las Casas = Cory: Sentinel = Emery: Elvira = Mrs. Siddons: Cora = Mrs. H. Siddons:—Cooke was indisposed—he attempted to apologize—"Ladies and Gentlemen—"my old complaint—my old complaint—my old "complaint"—this was irresistible, the laughter caught instantaneously through the house, and amidst roars, shouts and hisses he retired—on the 20th however he acted Pizarro. (*Dunlap.*)

25. Henry 5th, revived. English — Henry 5th Kemble: Exeter = Murray: Gloster = C. Kemble: Bedford = H. Siddons: Erpingham = Hull: Gower = Chapman: Williams = Emery: Fluellin = Blanchard: Pistol = Simmons: Mrs. Quickly = Mrs. Davenport:— French — King of France = Cory: Dauphin = Brunton: Burgundy = Farley: Constable = Klanert: Queen of France = Miss Chapman: Princess Katharine = Mrs. St. Leger.

27. Gamester. Beverley = Kemble: Stukely = Cooke: Lewson = C. Kemble: Jarvis = Murray: Mrs. Beverley = Mrs. Siddons: Charlotte = Mrs. St. Leger.

29. Heir at Law, and Tale of Mystery.

Nov. 2. Much ado. Benedick = Lewis: Leonato = Murray: Claudio = C. Kemble: Don Pedro = H. Siddons: Dogberry = Munden: Verges = Simmons: Beatrice = Miss Brunton, 3d app.: Hero = Mrs. H. Siddons: — with Arthur and Emmeline, revived. Arthur = C. Kemble: Merlin = Murray: Oswald = H. Siddons: Grimbald = Cory: Emmeline = Mrs. H. Siddons: Philadel = Miss Wheatley.

5. Fair Penitent. Horatio = Kemble: Lothario = C. Kemble: Sciolto = Cooke: Altamont = Brun-

ton: Calista = Mrs. Siddons: Lavinia = Mrs. H. Siddons:— with, never acted, Raising the Wind. Diddler = Lewis: Fainwou'd = Simmons: Sam (a Yorkshireman) = Emery: Plainway = Blanchard: Miss Laurelia Durable (an old maid) = Mrs. Davenport: Peggy (daughter to Plainway) = Mrs. Beverly: —acted 35 times at least——Diddler lives by his wits, and borrows small sums of money of every body that he meets—Plainway means to marry his daughter to Fainwou'd—Diddler gets Fainwou'd's letter of recommendation, and passes himself on Plainway for Fainwou'd—at the conclusion, Diddler has a legacy of £10,000 left him by his uncle—he marries Peggy with her father's consent — Jerry Diddler is a very good character—Fainwou'd and Sam are not bad ones—but that part of the Farce which relates to Diddler's letter is contemptible—this laughable piece was written by Kenney.

12. Never acted, Three per Cents—Cooke—Munden—Fawcett—C. Kemble—Murray—Farley—Simmons—Mrs. Gibbs—Mrs. H. Siddons—Miss Marriot:—with Paul and Virginia. Virginia = Mrs. Cresswell, from Dublin, 1st app.—the Three per Cents was damned—see Reynolds vol. 2 p. 347.

16. Henry 4th. Hotspur = Kemble: Prince of Wales = C. Kemble.

17. Venice Preserved. Jaffier = Kemble: Pierre = Cooke: Renault = Chapman: Priuli = Murray: Bedamar = Brunton: Belvidera = Mrs. Siddons.

19. Merchant of Venice. Shylock = Cooke: Anthonio = Kemble, 1st time: Bassanio = C. Kemble: Gratiano = Knight: Lorenzo = Hill: Launcelot = Munden: Gobbo = Emery: Portia = Mrs. Siddons:

Nerissa = Mrs. St. Leger: Jessica = Mrs. Cresswell.

21. Not acted 20 years, Measure for Measure. Duke = Kemble: Lucio = Knight: Angelo = Cooke, 1st time: Claudio = C. Kemble: Escalus = Murray: Elbow = Blanchard: Clown = Emery: Barnardine = Farley: Abhorson = Waddy: Isabella = Mrs. Siddons: Mariana = Mrs. St. Leger: Mrs. Overdone = Mrs. Davenport.

25. For bt. of the Patriotic Fund. Henry 5th.

28. Macbeth = Kemble: Macduff = Cooke, 1st time: Banquo = Murray: Malcolm = C. Kemble: Duncan = Hull: Rosse = Brunton: Hecate = Incledon, 1st time: Witches = Blanchard, Emery, and Simmons: Lady Macbeth = Mrs. Siddons.

Dec. 6. Rule a Wife. Leon = Kemble: Michael Perez = Lewis: Cacafogo = Waddy: Estifania = Mrs. Glover: Margarita = Mrs. St. Leger: Clara = Miss Marriot: Old Woman = Mr. Simmons:—with, (1st time at C. G.) — Love laughs at Locksmiths. Capt. Beldare = Hill: Risk = Fawcett: Vigil = Blanchard: Totterton = Simmons: Solomon Lob = Emery: Lydia = Mrs. Cresswell.

12. Macbeth. Banquo's Ghost did not appear, and the audience were dissatisfied. *(Dunlap.)*

13. Never acted, English Fleet in 1342. Mainmast (a drunken English sailor) = Munden: Valentine = Braham: Philip (father to Valentine and husband to Jeannetta) = Blanchard: Fitzwalter (an English captain) = Incledon: De Mountfort, Count of Brittany = Hill: Charles, Count of Blois (his competitor) = Claremont: Jane, Countess of Brittany = Mrs. Glover: Katherine (an English woman — lately married to Valentine) = Sig. Storache:

Jeannetta = Mrs. Davenport: Isabel = Mrs. Atkins: Adela, Countess of Blois = Mrs. Humphries :—acted 36 times—this is a poor Op. in 3 acts by T. Dibdin —it is founded on history, but most of the principal characters are fictitious—the scene lies in Brittany ——Philip and Valentine return from England—they bring Katherine with them—Jeannetta drops some hints which make Hubert and Maurice suspect that De Mountfort is concealed in her cottage—they decoy him from thence, and betray him into the hands of the Count of Blois—the Count is besieging Jane De Mountfort in her castle—she makes a sally at the head of her troops—Mainmast saves her life —Mainmast, Philip, Valentine and Fitzwalter find out in what place De Mountfort is confined—they effect his escape—the Count of Blois offers Jane De Mountfort certain terms, if she will capitulate—and threatens to put her husband to death, if she should refuse—the Countess is not aware that her husband had made his escape—she signs the articles of capitulation to save his life—at this moment the English Fleet comes in sight—the English land—and the siege of the castle is raised——Dibdin selected the story of Jane De Mountfort for the sake of introducing a regular series of clap-traps—" A little flat-" tery sometimes does well"—but Dibdin heaps compliment, on the English, upon compliment, in such a manner as can hardly fail of being nauseous to any person of good sense—Blandish in the Heiress says to his sister—" Your unction of flattery is fit for a " house painter's brush—my composition is as deli-" cate as æther, and to be applied with the point of " a feather."

21. Distressed Mother. Orestes = Kemble: Pyrrhus = C. Kemble, 1st time: Pylades = Brunton: Hermione = Mrs. Siddons: Andromache = Mrs. Litchfield, 1st time: Cleone = Miss Marriot:—with (never acted there) Pannel. Muskato = Fawcett: Lazarillo = Farley: Don Guzman = Emery: Don Ferdinand = H. Siddons: Don Carlos = Brunton: Beatrice = Mrs. Glover: Marcella = Miss Brunton: Aurora = Mrs. H. Siddons.

Jan. 9. Henry 4th 2d part—Cooke was taken ill, and the play was changed to the Provoked Husband.

11. Jane Shore. Hastings = Kemble: Dumont = Murray: Gloster = Cory: Jane Shore = Mrs. Siddons: Alicia = Mrs. Litchfield.

13. Mary Queen of Scots. Norfolk = Kemble: Cecil = Murray: Queen Mary = Mrs. Siddons: Queen Elizabeth = Mrs. St. Leger.

17. Henry 4th pt. 2d revived. King Henry = Kemble: Prince of Wales = C. Kemble: Archbishop of York = Cresswell: Westmoreland = H. Siddons: Prince John = Brunton: Mowbray = Chapman: Chief Justice = Murray: Falstaff = Cooke: Shallow = Munden: Silence = Emery: Poins = Farley: Pistol = Blanchard: Feeble = Simmons: Mrs. Quickly = Mrs. Davenport: Doll Tearsheet = Mrs. Beverly: —this play was particularly well acted.

20. Othello = Kemble: Iago = Cooke: Cassio = C. Kemble: Roderigo = Farley: Brabantio = Hull: Desdemona = Mrs. Siddons: Æmilia = Mrs. Litchfield.

28. St. Patrick's Day. Lieut. O'Connor = Brunton: Justice Credulous = Munden: Dr. Rosy = Faw-

cett: Lauretta = Mrs. Mills: Mrs. Bridget = Mrs. Davenport.

Feb. 11. Never acted there, Village Lawyer. Scout = Fawcett: Sheepface = Emery: Snarl = Blanchard: Mrs. Scout = Mrs. Davenport.

13. Hamlet. Polonius = Suett from D. L.

14. King John, 2d time. King John = Kemble: Faulconbridge = C. Kemble: Hubert = Cooke: Salisbury = H. Siddons: King of France = Murray: Dauphin = Brunton: Austria = Cory: Pandulph = Hull: Prince Arthur = Mrs. Cresswell: Constance = Mrs. Siddons: Queen Elinor = Mrs. St. Leger.

16. Grecian Daughter. Evander = Kemble: Dionysius = Cory: Philotas = C. Kemble: Phocion = Brunton: Melanthon = Hull: Euphrasia = Mrs. Siddons.

20. Mourning Bride. Osmyn = Kemble: King = Murray: Gonzalez = Cory: Garcia = Brunton: Zara = Mrs. Siddons: Almeria = Mrs. H. Siddons.

23. Never acted, Love gives the Alarm—Lewis—Cooke—Fawcett—Knight—Murray—C. Kemble—Emery—Mrs. Mattocks—Mrs. Gibbs—Mrs. H. Siddons:—damned—this Comedy is attributed to Holman, and is not printed.

March 10. Never acted there, Wheel of Fortune. Penruddock = Kemble: Henry Woodville = C. Kemble: Tempest = Munden: Sydenham = H. Siddons: Sir David Daw = Farley: Weazel = Blanchard: Woodville = Murray: Emily Tempest = Miss Brunton: Mrs. Woodville = Mrs. St. Leger:—with, 2d time, the Paragraph. Frank Toppit = Fawcett: Old Toppit (uncle to Frank and Eliza) = Munden: Field-Air (an apothecary) = Blanchard: Herbert (in love

with Eliza) = Braham: Solomon (steward to Old Toppit) = Emery: Eliza (in love with Herbert) = Sig. Storache: Mrs. Toppit (her aunt) = Mrs. Davenport: —acted with success—Young Toppit is in business —he neglects his business, and devotes his time to pleasure—he is consequently on the verge of bankruptcy—Old Toppit had retired from business to the country — he fancies himself ill, and takes large quantities of physic—he sends for Field-Air—Field-Air insists that there is nothing the matter with him —in the 2d act, Old Toppit is discovered at work in a short jacket, and holding a plough—Eliza, by way of a joke, had put a Paragraph into the newspapers, giving an account of her uncle's death—Frank writes a letter to Solomon, in which he says he is coming down to bury his uncle—he tells Solomon to provide a good dinner, as he means to bring some fashionable friends with him—Frank is very desirous that his friends should not know that his uncle was in business—Old Toppit determines to expose his nephew's foolish pride—for this purpose he purchases the sign of the Full Moon from the opposite public house, and sets it up over his own door—when Frank and his friends arrive, Old Toppit enters dressed as a cook—at the conclusion, Herbert and Eliza are united—this musical Entertainment was written by Hoare—it is a tolerably good piece—the last scene is professedly founded on Vanburgh's Country House.

24. For bt. of Lewis. Never acted, Will for the Deed. Harry Harebrain = Lewis: Motto (an innkeeper) = Fawcett: Old Harebrain = Munden: Antimony = Blanchard: Capias = Simmons: Reference (a theatrical manager) = Farley: Manly = Chapman:

Acorn = Emery: Mrs. Reference = Mrs. Davenport: Harriet (daughter to Manly) = Miss Marriot:—acted 12 times——Young Harebrain leaves Oxford, and joins a company of comedians, by way of a frolic—he falls in love with Harriet, who had gone on the stage for a maintenance—Manly's brother had made a Will, in which he had left nothing to Manly, but a great deal to Antimony and Capias—he had sworn never to make another Will—but he afterwards signed a Deed in favour of Manly—the Deed cannot be found—Antimony and Capias mean to put the Will into force—Old Harebrain calls on Capias to do justice to Manly—Capias desires Manly to hold his hat and cane—he then seriously declares, that he has given up all Manly's property into his own hands—Manly exclaims against Capias for his effrontery—Old Hairbrain snatches the cane, and aims a blow at Capias—he misses Capias, and breaks the cane against the floor—some papers fly out from the hollow part of the cane, one of which is the Deed in Manly's favour—the piece concludes with the union of Young Harebrain and Harriet——this is an indifferent C., in 3 acts, by T. Dibdin—Motto interlards his conversation with scraps of Latin—when Dibdin wrote this part, he was either destitute of common sense, or expected his readers would be in that predicament—an ignorant man may, and sometimes does, quote a scrap of Latin *mal a propos*—but that he should uniformly quote Latin in direct opposition to the sentiment which he is uttering, is not within the verge of possibility—the circumstance of the cane is borrowed from Cervantes,

who introduces it with the strictest propriety—but that Capias should put a paper of great importance into a hollow cane, simply *pro salvâ custodiâ*, and carry it about with him in his hand, is grossly improbable.

April 3. Will for the Deed, with Horse and Widow, and, 2d time, Valentine and Orson. Valentine (a foundling—in love with the Princess) = Farley: Orson (a wild man) = Dubois: Hugo (Valentine's armourer) = Blanchard: Pepin, King of France = Cory: the Sorcerer Agramant (the Green Knight) = Bologna Jun.: Princess Eglantine (daughter to Pepin, and in love with Valentine) = Mrs. St. Leger: Agatha (her attendant) = Mrs. Martyr: Empress Belisanta (sister to Pepin) = Mrs. Dibdin:—acted 43 times—King Pepin enters in triumph over the Saracens—he attributes the victory chiefly to the prowess of Valentine—the inhabitants of Orleans petition the King to deliver them from the outrages of a wild man—Valentine undertakes to bring Orson to the King alive or dead—Valentine and Orson fight—Valentine takes Orson prisoner, and endeavours to tame him—the Princess disguises herself in Valentine's armour—she fights with the Green Knight, and is overcome by him—Valentine rescues her—Orson strikes down the Green Knight, and the Giant Ferragus—the Golden Oracle declares that Valentine and Orson are brothers—and the sons of the Emperour of Greece by Belisanta——this is a romantic Melo-drame by T. Dibdin—the dialogue is poorly written, but as a Spectacle this piece has great merit—Oulton says—" this piece commenced with the

"entrance of King Pepin * * a burlesque Opera "*upon this subject* was performed at D. L. in 1745" —Oulton has here made one of those egregious mistakes to which persons are liable, who have the rashness to talk about plays of which they know nothing more than the title—the burlesque Opera brought out at D. L. April 15 1745 was called King Pepin's Campaign—it had no more to do with the story of Valentine and Orson—or even with the real King Pepin—than it had to do with the story of Macbeth.

16. Haunted Tower, and No Song No Supper.

24. Incledon's bt. Beggar's Opera.

25. Merry Wives, 2d time. Falstaff = Cooke: Ford = Kemble: *Hugh Evans* = Blanchard: Dr. Caius = Farley: Slender = Knight: Shallow = Simmons: Host = Emery: Mrs. Ford = Mrs. Glover: Mrs. Page = Miss Chapman: Mrs. Quickly = Mrs. Davenport:—we have here a striking instance of the unwarrantable liberty taken by Kemble with Shakspeare's characters—Shakspeare calls his character *Sir* Hugh Evans—and Hawkins in a note says—"this is the first, of sundry instances in our poet, "where a *parson* is called *sir*—upon which it may "be observed, that anciently it was the common de-"signation both of one in holy orders and a knight—"Fuller somewhere in his Church History says, that "anciently there were in England more *sirs* than "knights"—Kemble had a fine collection of old plays —if he had read "A New Trick to cheat the Devil," he would, or rather he might, have seen, that *Sir* was a title formerly applied to Churchmen as well as

Knights—in that play (act 2d, scene 1st) Anne says to her father—" Nay Sir"—he replies—

" Sir me no sirs—I am no Knight, nor *Church-*
" *man.*"

A Bachelor of Arts at Cambridge is still called *Sir*, but without any mention of his Christian name —in the Chapel bills he is called Dominus.

26. Cooke's bt. Not acted 8 years, Such things are. Twineall = Lewis: Sir Luke Tremor = Munden: Haswell = Cooke, 1st time: Sultan = Murray: Elvirus = C. Kemble: Arabella = Mrs. Glover: Lady Tremor = Mrs. Mattocks: Aurelia = Mrs. H. Siddons:—with Love a-la-Mode.

May 1. Munden's bt. Not acted 10 years, Bold Stroke for a Husband. Don Julio = Lewis: Don Carlos = Cooke: Don Cæsar = Munden: Don Vincentio = Fawcett: Don Garcia = Brunton: Gasper = Blanchard: Donna Olivia = Mrs. Glover: Donna Victoria = Mrs. Litchfield: Minette = Mrs. Gibbs: —with Rival Soldiers, and Mistake upon Mistake, or Appearance is against them. Walmsley = Munden: Humphry = Emery: Lord Lighthead = Farley: Fish = Mrs. Mattocks: Lady Maria Magpie = Mrs. Davenport.

3. Fawcett's bt. Inkle and Yarico. Inkle = Braham, 1st time: Yarico = Mrs. H. Siddons: Wowski = Sig. Storache, 1st time: — with Village Lawyer, and Death of Capt. Cook.

10. Stranger. Countess Wintersen = Mrs. Glover.

15. Knight's bt. and last app. Speed the Plough. Farmer Ashfield = Knight:—end of the play a Fare-

well Address by Knight :—with Prize. Lenitive = Knight, 1st time : Label = Blanchard.

18. For bt. of Mrs. Mattocks. Family Quarrels, with Sultan. Roxalana = Mrs. Jordan, from D. L.

22. Murray's bt. New Way to Pay Old Debts. Allworth = Brunton : Lady Allworth = Mrs. St. Leger.

23. Mrs. Martyr's bt. Siege of Belgrade. Cohenberg = Cooke, 1st time.

30. Mrs. Litchfield's bt. Never acted there, Castle Spectre. Osmond = Cooke, 1st time : Father Philip = Emery : Percy = Brunton : Hassan = H. Siddons : Reginald = Cory : Motley = Blanchard : Angela = Mrs. Litchfield : Spectre = Mrs. St. Leger : Alice = Mrs. Powel.

31. For bt. of Mr. and Mrs. H. Siddons. Venice Preserved, with (never acted) Ship and the Plough—Blanchard — Emery, &c. — and Tale of Mystery. Romaldi = H. Siddons.

June 1. Love in a Village. Hodge = Emery.

8. Mountaineers. Octavian = Kemble.

11. Hamlet. Ghost (1st and only time) = Cooke : —see Oct. 22.

15. Abroad and at Home. Old Testy = Blanchard.

16. Poor Gentleman. Corporal Foss = Blanchard : Emily = Mrs. H. Siddons :—with Farmer.

20. Wild Oats, and Two Strings to your Bow.

22. Rivals. Capt. Absolute = C. Kemble : Faulkland = Brunton : Acres = Blanchard : Lydia = Mrs. Glover : Julia = Mrs. H. Siddons : — with Padlock. Mungo = Blanchard.

23. Wonder. Don Felix = C. Kemble : Lissardo

= Farley : Col. Briton = H. Siddons : Gibby = Blanchard : Don Pedro = Munden : Don Lopez = Murray : Violante = Mrs. Glover : Flora = Mrs. Mattocks : Isabella = Mrs. H. Siddons.

26. For Bayswater Hospital. Duenna. Isaac = Quick, 1st app. at C. G. for 5 years :—with Devil to Pay. Jobson = Moody, being his 1st app. these 10 years, and positively his last on any stage.

Mrs. Siddons acted Isabella in ditto 5 times—Lady Randolph 1—Mrs. Haller 3—Elvira 12 — Mrs. Beverley 5—Calista 4—Belvidera 6—Isabella in M. for M. 2—Lady Macbeth 7—Hermione (D. M.) 2—Jane Shore 1—Queen Mary 1—Desdemona 6—Constance 2—Grecian Daughter 1—Zara 2.

T. Dibdin, in speaking of his wife's performances, says—(see his Reminiscences vol. 1 p. 257) " besides " fulfilling her duties at C. G., she was sent for to " D. L. as a substitute for Miss Pope in the character " of Clementina Allspice—she performed, on the " sudden indisposition of Mrs. Siddons, her part of " Millwood at C. G.—and on the last night of " Moody's ever appearing on the stage, Mrs. Jordan " having been suddenly taken ill, Mrs. Dibdin was " solicited, and obtained leave from C. G. to play " Nell"—that Mrs. Dibdin acted Nell, instead of Mrs. Jordan, is in all probability true—in the other points Dibdin is very inaccurate—he evidently mistakes the theatre at which Moody made his last appearance—Miss Pope never acted Clementina Allspice—and Mrs. Siddons never acted Millwood at C. G.—Dibdin, in his 2d vol., p. 329, corrects his mistake about Mrs. Siddons—he published his Reminiscences in 1827, in 2 vols. 8vo.—the theatrical in-

formation contained in them is not of much importance—a great part of it relates to Pantomimes, to Minor Theatres, and to his personal concerns—he was a rapid writer—very ready to oblige his friends with a song or an epilogue, and (seemingly) capable of doing better things than he did.

Wilkinson says that Knight was a man of respectable family, and that he went on the stage rather from choice than necessity—he retired from the stage in consequence of a fortune which was left him by his uncle, and which he did not live many years to enjoy—at one time he took a house on the confines of Buckinghamshire and Bedfordshire, and was visited by the gentlemen of the neighbourhood.

Thomas Knight engaged under Wilkinson in 1782—he came from Edinburgh, and made his 1st app. in the York Company as Lothario—Mrs. Jordan was Calista—Knight was not well received, and Wilkinson had no hopes of him—but he soon convinced Wilkinson of his errour, and became a great favourite—in the drunken scenes of Charles in the Jealous Wife, and of Spatterdash in the Young Quaker, he was superiour to any actor Wilkinson had seen—at Bath he played many parts with discrimination and justice—he was particularly happy in characters of low Comedy—*(Wilkinson)*—Jacob Gawkey was his great part—the Bath Company, on their return from Bristol, used to stop and sup at an inn on the road—the ostler of this inn was a country fellow with a good deal of drollery about him—Knight used to get into conversation with him, for the sake of improving himself in his country parts. *(Mrs. Summers.)*

Knight's characters—selection only.

In the York Company. Charles Oakly—Spatterdash—Carbine in Fair American.

Bath 1787-1788. Copper Captain—Spatterdash—Ramilie in Miser—Marquis in Midnight Hour—Trim in Funeral—Trudge—Coupee in V. U.—Claudio in M. for M.—Dupely—Col. Briton—Dabble in Humourist—Granger in Who's the Dupe?—Trappanti—Frankly in S. H.—Prattle—Brush in C. M.—Caleb in He would be a Soldier—Lord Abberville in F. L.—Pendragon—Filch—Jacob Gawkey—Prince of Wales——at Bristol—Blunder in Honest Yorkshireman—Ben Block in Reprisal.

1788-1789. Marquis in Animal Magnetism—Charles Surface—Antonio in Follies of a Day—Capt. Dormer in Word to the Wise—Spatter in E. M.—Warmans in Disbanded Officer—Clown in All's Well——at Bristol—Darby.

1789-1790. Vapid—Shelty in Highland Reel—Muskato in Pannel—Lackland—Jack Hustings in Natural Son—Mercutio.

1790-1791. Gregory Gubbins—Capt. Brazen—Duretete—Don Vincentio in Bold Stroke.

1791-1792. Nominal in Notoriety—Guiderius—Bowkitt in Son in Law—Goldfinch—Sheepface——at Bristol - Dromio of Ephesus.

1792-1793. Osrick—Edward in Irishman in London—Random in Ways and Means—Sam Stern in Positive Man—Harry Herbert in Columbus—Har-

mony—Moll Flagon—Jemmy Twinkle—Hob—Pistol in Henry 5th.

1793-1794. Nipperkin—Hippy in How to grow Rich—Launcelot in M. of V.—Walter in Children in the Wood—Sadi—Lazarillo in S. B.—Cameleon in Invasion—Autolycus—Muscadel in Love's Frailties—Gentleman Usher in Lear.

1794-1795. Dicky Gossip—Jack Crotchet in Box-Lobby Challenge—Twineall—Billy Bristle in Hunt the Slipper——at Bristol—Lord Sands.

The characters which Knight afterwards acted at C. G. are here omitted.

C. G. 1795-1796. Jacob Gawkey—Skirmish—Sim in Wild Oats—Watty Cockney—Hodge—Squire Richard—Modely in Farm House—Farmer Harrow in Ghost — Acres—Francis in Henry 4th—Natty Maggs in London Hermit—Chapeau in Cross Purposes—*Capt. Vain in Lock and Key—Slender—Sir Harry's Servant—*Larry Kavanagh in Lie of the Day—*Squire Turnbull in Mask'd Friend—Gratiano—Kite.

1796-1797. Jabal in Jew — *Young Testy in Abroad and at Home—Young Clackit in Guardian—Roderigo — *Abel in Honest Thieves — Crazy in Peeping Tom—Sparkish.

1797-1798. Jack Meggot—Sir Charles Racket—Ralph in Maid of the Mill—Petulant—Dick Dowlas—*Plethora in Secrets worth Knowing—Sir Benjamin Backbite—Sir Harry Beagle—Master Stephen.

1798-1799. Tony Lumpkin — Tag in Spoil'd Child—*Count Cassel in Lovers' Vows—Drunken Colonel in Intriguing Chambermaid—*Changeable

in Jew and Doctor—Orator Mum—Goldfinch—*Tag in Tag in Tribulation—Surrey in Henry 8th.

1799-1800. *Robert Maythorn in T. G.—*Timothy Starch in Wise Man of the East—*Farmer Ashfield—Gingham in Rage—Puff.

1800-1801. *Corporal Foss in Poor Gentleman—Sir Andrew Aguecheek.

1801-1802. Touchstone—Joey in Modern Antiques.

1802-1803. Young Philpot.

1803-1804. Lucio in M. for M.—Lenitive.

* *Originally.*

HAY. 1804.

May 15. Mountaineers.

16. Miss Daniels from Bath made her 1st app. in Rosina—she came to Bath as Mrs. Cooke having been married to Cooke of C. G., but she afterwards resumed her maiden name, in consequence of a cause at Doctors' Commons July 4 1801, when Sir William Scott pronounced the marriage to be null and void. *(Thespian Dictionary.)*

17. Iron Chest——18. Surrender of Calais.

23. Henry 4th part 1st. Falstaff = R. Palmer:—with Sultan. Roxalana = Mrs. Taylor, from Bath, 1st app.

26. Never acted, Guilty or not Guilty. Edmond Rigid (son to Lord Rigid) = Elliston: Triangle (a schoolmaster, &c.) = Mathews: Major Corslet (father to Suzette) = R. Palmer: William (in love with Nancy) = Taylor: Charles (son to Balance) = Palmer Jun.: Sir Harry Pointer = De Camp: Balance (a rich merchant) = Chapman: Gregory (servant to the Major) = Grove: Lord Rigid = Archer: Dicky = Master Tokely: Suzette (privately married to Edmond Rigid) = Miss Grimani: Sophia Pointer (sister to Sir Harry) = Miss Woodfall: Nancy (in love with William) = Mrs. Gibbs: Mrs. Balance = Mrs. Ward: Lady Rigid = Mrs. T. Woodfall:—acted 22 times——Edmond Rigid is generally considered as a Reprobate—he is supposed to have offered violence to his mother in law—to have made an attempt on the life of his father—and to have seduced Suzette—he is also considered as having been deservedly expelled from the University and the Army—at the conclusion, every part of his character is cleared up in a satisfactory manner—his father and Major Corslet are of course reconciled to him—Charles marries Sophia—Edmond Rigid had saved Sir Harry from ruin by associating with a set of gamblers under the assumed name of Wilson—this circumstance likewise had been turned to his disadvantage—his reluctance to enter into a vindication of himself had prolonged the misconceptions which had been formed of him——this is a moderate C. by T.

Dibdin—it is professedly founded on the novel of the Reprobate.

June 13. Heir at Law. Dr. Pangloss = Bannister Jun., 1st time: Daniel Dowlas = Mathews: Dick Dowlas = Elliston, 1st time: Zekiel = De Camp: Cecily = Mrs. Gibbs:—with Children in the Wood. Walter = Bannister Jun., his 1st app. this season.

14. As you like it. Touchstone = Bannister Jun.: Jaques = R. Palmer: Orlando = Elliston: Rosalind = Lady, 1st app.: Audrey = Mrs. Gibbs:—with Son in Law. Cranky = Mathews: Bowkitt = Bannister Jun.

15. Bannister Jun. acted Sir David Dunder—Sylvester Daggerwood—and Peeping Tom.

16. Bold Stroke for a Wife. Col. Feignwell = Bannister Jun: Periwinkle = Mathews: Anne Lovely = Mrs. Gibbs.

20. Purse—with Lyar, by Elliston—and, never acted, Enchanted Island—the bill states—that the story is founded on Shakspeare's Tempest—the incidents which he has mentioned as having *preceded* the scenes of his play, are given in *action*, and form the basis of this Ballet—the Enchanted Island was acted about 37 times—it was put together by Fawcett—a description of it, with the songs and choruses, was printed—it concluded with the union of Ferdinand and Miranda, as in the Tempest.

23. Village Lawyer. Scout = Bannister Jun.: Sheepface = Mathews.

July 3. Guilty or not Guilty, with, never acted, Hunter of the Alps. Felix = Elliston: Rosalvi = Chapman: Jeronymo (steward to Felix) = Mathews: Juan (in love with Genevieve) = Taylor: Baptista (an innkeeper) = R. Palmer: Rosalvi's children =

Miss H. Kelly and Master Horrebow: Helena di Rosalvi = Mrs. Gibbs: Genevieve (in love with Juan) = Mrs. Taylor:—acted about 17 times——Felix returns from India with a good fortune—he is very desirous to find his brother, but can hear no tidings of him—Rosalvi and his family are reduced to great distress—Felix loses his way in a forest—Rosalvi in despair presents a pistol to Felix—he throws it away and implores his mercy—Felix gives him a purse—Rosalvi rushes off the stage—Felix is conducted by Rosalvi's children to their father's cottage—Rosalvi proves to be brother to Felix——this musical Drama was written by Dimond—it is a very pleasing piece.

6. Who's the Dupe? Gradus = Bannister Jun.: Doiley = Matthews: Charlotte = Mrs. Gibbs.

7. Jew and Doctor. Abednego = Elliston, 1st time.

11. Good-natur'd Man, in 3 acts. Croaker = Mathews, 1st time: Lofty = R. Palmer: Honeywood = Bartley: Miss Richland = Miss Grimani: Garnet = Mrs. Gibbs:—acted 3 times.

14. Poor Gentleman. Sir Robert Bramble = Bannister Jun., 1st time.

17. Citizen. Old Philpot = Mathews: Young Philpot = Bannister Jun.: Maria = Mrs. Gibbs.

18. Never acted, Foul Deeds will Rise. Mortimer = Chapman: Henry (his son—in love with Lorenza) = De Camp: Ramble (Henry's servant) = Bannister Jun.: Don Ramirez (uncle to Lorenza) = Archer: Paulo (an assassin) = R. Palmer: Trusty (servant to Mortimer) = Mathews: Lorenza (in love with Henry) = Miss Daniels: Griselda (her woman)

= Mrs. Harlowe :—acted 5 times——21 years before this piece begins, Mortimer had been at Madrid—he one night saw two men bury a young woman—the younger of the men was in grief—the elder showed by his countenance that he was accustomed to murder—the two men were Ramirez and Paulo — Mortimer at that time did not know them—after his return to England he was struck with horror by meeting with Paulo in the suite of the Spanish minister—Paulo perceived Mortimer's agitation, and made his escape—at the opening of the piece, Mortimer is again at Madrid—Paulo attempts to stab Mortimer—Henry enters and arrests his arm—they exeunt fighting—Paulo is killed—Mortimer accuses Ramirez of having murdered his sister—Ramirez is penitent—Henry marries Lorenza——the circumstances which give the title to this piece, are more suitable to a regular play than to a musical Drama in 2 acts—there is an unnatural mixture of tragedy and farce—but on the whole this Drama is not a very bad one—it was written by Arnold.

19. Battle of Hexham. Gondibert = Elliston : Gregory Gubbins = Bannister Jun.

25. John Bull. Job Thornberry = Bannister Jun.

26. Follies of a Day. Almaviva = Elliston : Antonio = Bannister Jun. : Susan = Mrs. Gibbs.

27. Road to Ruin. Goldfinch = De Camp, 1st time : Harry Dornton = Elliston : Silky = Mathews : Sulky = R. Palmer : Sophia = Mrs. Gibbs.

30. Dramatist. Vapid = Elliston : Ennui = Mathews : Marianne = Mrs. Gibbs.

31. Not acted 7 years, Chapter of Accidents.

Jacob = Bannister Jun.: Governor Harcourt = Mathews: Bridget = Mrs. Gibbs.

Aug. 4. Never acted there, Raising the Wind. Diddler = Elliston, 1st time: Sam = Mathews.

7. Miss Grimani's bt. Castle Spectre. Motley (for that night only) = Bannister Jun.: Angela = Miss Grimani:—with Paul and Virginia, by Taylor and Miss Grimani: Alhambra = Mrs. Taylor: Dominique = Mathews.

11. For bt. of Miss Daniels. Spanish Barber. Almaviva = Elliston: Lazarillo = Bannister Jun.: Dr. Bartholo = Mathews: Rosina = Miss Daniels:—acted 4 times more.

15. Busy Body. Marplot = Bannister Jun.: Sir Francis = Mathews. Sir George = Elliston: Miranda = Miss Grimani: Patch = Mrs. Gibbs.

18. For bt. of R. Palmer and J. Palmer. Pizarro. Rolla = Elliston, 1st time: Orozembo = R. Palmer: Elvira = Mrs. Litchfield, for that night only: Cora = Mrs. Gibbs.

20. Jew. Sheva = Elliston:—with Obi.

22. Stranger, with, never acted, Gay Deceivers, or More Laugh than Love—written by Arthur Griffinhoof, author of the Review, and Love Laughs at Lock-smiths. Sir Harry Poppinjay (a suitor to Emily, for the sake of her fortune) = Elliston: Nehemiah Flam (partly a quaker—servant to Welworth) = Mathews: Pegasus Puncheon (an innkeeper who pretends to be a poet) = Bannister Jun.: Trap (servant to Sir Harry) = J. Palmer: Welworth (in love with Emily) = Taylor: Candy (a rich sugar-baker) = Grove: Jenny Stumps (woman to Mrs. Flaw) = Mrs. Gibbs: Mrs. Flaw = Miss Daniels: Emily (in

love with Welworth) = Miss Howells :—acted 15 times——the Gay Deceivers are Sir Harry and Trap —they had become intimate with Mrs. Flaw and Jenny Stumps at Reading—the women follow them to Twickenham where the scene lies—Sir Harry and Trap at Reading had assumed the names of Welworth and Nehemiah Flam—this is a most improbable circumstance, but on it all the fun of the Farce turns — Jenny Stumps leaves a letter in Candy's garden directed to Nehemiah Flam, but meant for Trap—the real Nehemiah Flam answers the letter in person—in the last scene, Mrs. Flaw and Jenny Stumps come to Candy's house—Sir Harry and Trap are obliged to acknowledge their real names —and the piece concludes with the union of Welworth and Emily—this F. was not printed till 1808, when Colman Jun. thought proper to avow himself the author of it—he allows that it is a flimsy piece.

23. For bt. of Bannister Jun. Soldier's Daughter. Governor Heartall = Cherry, 1st app. there: Frank Heartall = Bannister Jun.: Timothy Quaint = Mathews: Widow Cheerly (for that night only) = Mrs. Jordan.

25. Mrs. Harlowe's bt. Tale of Mystery. Romaldi = Elliston :—with, never acted, Miller's Maid —and Blue Devils. Megrim = Elliston, 1st time: Annette = Mrs. Gibbs.

The Miller's Maid is attributed to Waldron—the songs were printed with the cast. Ned = Taylor: Bloomly = Archer: Grist = R. Palmer: Judy Mac Gra = Mrs. Harlowe: Nancy = Miss Daniels: Dame Grist = Mrs. Ward.

27. For bt. of Mathews. Young Quaker. Young

Sadboy = Bannister Jun.: Clod = Mathews: Dinah Mrs. Gibbs:—with Mrs. Wiggins, in one act, and Raising the Wind.

Sept. 6. Never acted there, George Barnwell. George Barnwell = Elliston: Millwood = Mrs. Litchfield: Lucy = Mrs. Gibbs.

10. Under the sanction of his Majesty—Mr. Elliston respectfully informs the Public that his bt. will take place at the Opera House—Pizarro and Love Laughs at Lock-smiths—at Hay. prices.

When the doors were opened, the press was so violent, that it was impossible to take the money, and numbers rushed in without paying — Elliston accommodated those who could not obtain situations in front, as well as he could behind—when the curtain drew up, the stage was filled with people—(*Oulton*)—as in former times.

12. For bt. of Mrs. Gibbs. Not acted 20 years, Love in a Village. Justice Woodcock = Mathews: Hawthorn = Taylor: Hodge = Bannister Jun., 1st time, and for that night only: Madge = Mrs. Gibbs, 1st time.

Oct. 16. For bt. of Bannister. Ways and Means. Sir David Dunder = Bannister Jun.: Young Random = Bartley: Scruple = De Camp: Tiptoe = R. Palmer: Kitty = Mrs. Gibbs: Lady Dunder = Mrs. Davenport:—after which, Honest Thieves. Teague = Johnstone: Obediah = Munden: Abel = Simmons: Col. Careless = Bartley: Ruth = Mrs. Gibbs: Mrs. Day = Mrs. Davenport:—with several songs, and Rival Soldiers. Nipperkin = Munden:——Mr. Bannister respectfully informs the public, that on account

of his present severe illness, which renders it impossible for him to have the honour of appearing on his benefit night, the proprietors of D. L. and C. G. have in the most liberal manner granted their permission, and the performers of their respective theatres have in the kindest manner offered their assistance.

Bannister died Oct. 26—in the course of the season he had acted Compton and some small singing characters—he was not only a singer, but an actor—his Steady, &c. were good—his Caliban and Grimbald were excellent—his voice and figure were peculiarly suited to these 2 characters.

BATH 1803-1804.

Oct. 8. Mountaineers. Sadi = Lovegrove.

Nov. 17. Maid of Bristol. Ben Block = Elliston: Stella = Mrs. Edwin :—with Love Laughs at Locksmiths : Beldare = Elliston : Risk = Edwin : Solomon Lob = Taylor : Totterton = Evans :—he played this part very well.

Dec. 3. Marriage Promise. Tandem = Edwin: Emma = Miss Fisher, her 1st app. on any stage.

15. Macbeth = Elliston:—with Camp. Gauge = Edwin: William = Taylor: Nell = Mrs. Taylor: Nancy = Mrs. Edwin.

29. Raising the Wind. Diddler = Elliston: Sam = Taylor.

Feb. 7 and 14. H. Caulfield, late of C. G., acted Richard 3d, and Hamlet.

23. Bath and Bristol Theatrical Fund. Henry 4th part 1st—7 of the principal characters were performed by independent Gentlemen—they acted another night at Bristol, when Mr. Joseph Maddocks, so well known as a performer in the Margravine of Anspach's theatre, was Falstaff—this Gentleman was not like the generality of Amateurs—he is said to have really played Falstaff better than any of the regular actors at this time on the stage—he acted the part at several of the public theatres—and would have acted it on this night at Bath, if due notice had been given to him.

25. H. Caulfield acted Ranger, and the Lyar, for his bt.

28. Elliston's last bt.—he acted Belcour—Sylvester Daggerwood—and Capt. Beldare.

March 3. Mrs. Johnstone acted Elvira for her bt.

6. Mrs. Edwin's bt. Provoked Husband. Sir Francis = Blisset, 1st and only app. this season:—with Blue Beard. Irene (for that night) = Mrs. Edwin:—the whole of the pit was turned into boxes, and part of the gallery was railed off at pit prices—Elliston had done the same at his bt. — they both made an apology in the bill.

8. Eyre's bt. Lionel and Clarissa. Lionel = Elliston : Sir John Flowerdale = Eyre : Jessamy = Lovegrove : Col. Oldboy = Edwin : Clarissa = Mrs. Edwin.

10. Sedley's bt. Henry 8th = Eyre : Wolsey = Elliston, 1st time:—with Spanish Barber. Tallboy = Elliston :—Elliston did not act so well as usual—Wolsey was not suited to him.

17. Bennett's bt. Blisset acted Daniel Dowlas, and Justice Credulous, in St. Patrick's Day.

24. Egerton acted Goldfinch for his bt.

April 21. Wife of two Husbands. Carronade = Edwin : Count Belfior = Egerton : Theodore = Mrs. Edwin.

28. Hero of the North. Gustavus Vasa = Elliston : Gabriel = Lovegrove : Princess Gunilda = Mrs. Edwin.

May 8. Last night of Elliston's engagement—he acted Rolla and the Lyar—he had acted many of his usual parts in the course of the season.

10. Soldier's Daughter. Governor Heartall = Edwin : Timothy Quaint = Lovegrove : Widow Cheerly = Mrs. Edwin.

22. Lovegrove acted Lord Ogleby for his half bt.

24. Who's the Dupe? Doiley = Blisset.

26. As you like it. Jaques = Egerton.

31. For bt. of Miss Summers and Webber. Point of Honour. Durimel = Egerton :—with Farm-house. Modely = Egerton : Aura = Mrs. Edwin :—and Devil to Pay. Nell (for that night only) = Mrs. Edwin.

June 5. Heir at Law. Dr. Pangloss = Lovegrove, 1st time : Daniel Dowlas = Blisset.

WAKEFIELD.

Sep. 3 1804. Othello = Meggett: Roderigo = Melvin: Æmilia = Miss Smith:—with Raising the Wind. Diddler = Melvin: Sam = Knight.

17. John Bull. Tom Shuffleton = Melvin: Dan = Knight: Lady Caroline = Miss Smith:—with Jew and Doctor. Abednego = Melvin: Old Bromley = Knight: Emily = Miss Smith.

20. Will for the Deed. Old Hairbrain = Knight: Motto = Melvin:—with Highland Reel. Shelty = Knight:—boxes 3s.—pit 2s.—gallery 1s.

D. L. 1804–1805.

Sept. 15. Soldier's Daughter. Mrs. Malfort = Mrs. H. Johnston, 1st time.

18. She wou'd and She wou'd not. Don Manuel = Mathews, from Hay., 1st app.: Hypolita = Miss De Camp: — with Devil to Pay. Nell = Mrs. Jordan.

20. Pizarro. Rolla = Elliston, from Bath, 1st app.: Elvira = Mrs. Johnstone, from Bath, 1st app.: Cora = Mrs. H. Johnston, 1st time.

22. Busy Body. Miranda = Mrs. Jordan.

25. Belle's Stratagem. Doricourt = Elliston, 1st time: Hardy = Dowton: Flutter = Bannister Jun.: Letitia Hardy = Mrs. Jordan.

Oct. 6. Beaux Stratagem. Archer = Elliston, 1st time: Scrub = Bannister Jun.: Mrs. Sullen = Mrs. Jordan: Cherry = Miss De Camp:—with, not acted 8 years, Richard Cœur de Lion. Richard = Kelly: Matilda = Mrs. Mountain:—acted 17 times at least.

8. School for Scandal. Sir Peter Teazle = Mathews, 1st time: Charles = Elliston, 1st time: Lady Teazle = Miss Duncan, from Edinburgh, 1st app.

13. Wonder. Don Felix = Elliston, 1st time.

16. Wonder. Lissardo = Mathews, 1st time:—Bannister Jun. acted at Hay. for his Father's bt.

18. As you like it. Touchstone = Bannister Jun.: Jaques = Raymond, 1st time: Orlando = Elliston: Rosalind = Miss Duncan, 1st time: Audrey = Miss Pope.

20. Never acted, Dash, or Who but He?——this musical F. was damned—Oulton says it was first produced under the title of Holiday Time—he is probably right, as it is clear from the bill that Miss De Camp played a breeches part—the cast seems to have been—Jack Squirrel = Miss De Camp: Old Dubbs = Mathews: Morgan O'Mallawack = Johnstone: Hoddy Doddy = Collins: Miss Matilda Clementina Octavia Dubbs (sister to Dubbs) = Miss Pope: Lucy = Mrs. Mountain.

Holiday Time, or the Schoolboy's Frolic was

printed in 1800 — Dubbs is a schoolmaster — his daughter, Lucy, is in love with Jack Squirrel, who is still at school under her father—Jack Squirrel passes himself on Dubbs, first as an usher, and then as Lady Dash—in the 2d act he passes himself on Miss Dubbs as an old critic—she reads to him a piece of a play which she has written—Jack and Lucy rehearse part of a scene—he carries off Lucy with the consent of Miss Dubbs—this is a poor Farce—it was written by Lathom, and had been acted by the Norwich Company.

23. Foundling — changed to Beaux Stratagem. Scrub = Collins, 1st time.

25. Wife of two Husbands. Fritz = R. Palmer: —with Lyar, by Elliston.

27. Provoked Husband. Lord Townly = Pope: Squire Richard = Collins: John Moody = Suett: Lady Townly = Miss Duncan, 1st time.

31. Mathews acted John Moody, 1st time.

Nov. 1. Not acted 10 years, Foundling. Young Belmont = Elliston: Sir Charles Raymond = Wroughton: Faddle = De Camp: Col. Raymond = Raymond: Sir Robert Belmont = Cherry: Rosetta = Mrs. Jordan: Fidelia = Miss Cherry, 3d app.:—acted but once.

2. Mountaineers. Octavian = Elliston: — with Of Age To-morrow. Baron Willinhurst = Bannister:—Jun. was omitted in the bill, his Father being just dead.

3. Much ado. Benedick = Elliston: Leonato = Wroughton: Dogberry = Suett: Beatrice = Mrs. Jordan.

5. She Stoops to Conquer. Miss Hardcastle = Miss Duncan, 1st time :—rest as Jan. 7 1801.

6. Stranger——9. George Barnwell.

13. Rivals. Faulkland = Elliston, 1st time : Lydia Languish = Mrs. Jordan : Julia = Mrs. H. Johnston, 1st time.

14. Recruiting Officer. Plume = Barrymore : Brazen = Bannister : Kite = R. Palmer : Bullock = Dowton : Costar Pearmain = Collins : Thomas Appletree = Mathews : Sylvia = Miss Duncan, 1st time : Rose = Miss Mellon.

16. Way to keep him. Mrs. Lovemore = Mrs. H. Johnston : — with Citizen. Maria = Miss Duncan.

20. Lovers' Vows. Agatha Friburg = Mrs. Johnstone, 1st time :— with, never acted, Matrimony. Delaval = Elliston : Baron de Limburg = Dowton : O'Cloghorty (his gamekeeper) = Johnstone : Clara = Mrs. Jordan : Lisetta (her maid) = Mrs. Bland :— acted with success——Delaval and Clara had married for love—they had afterwards had a serious rupture without any real cause of reproach on either side—the minister, who is Clara's uncle, sends them separately to the castle of Limburg, which is at a short distance from Berlin—they are made to believe that the castle is a prison—that the Baron is the governour of it—and O'Cloghorty the gaoler—Delaval and Clara are much surprised when they meet—they at first renew their quarrel, but at the conclusion they become more attached than ever—the Baron tells them that all which had been done was only meant as a friendly lesson to them—this comic

Op by Kenney is professedly taken from the French —it has a tolerable degree of merit, and would have had more, if an Irishman had not been improperly introduced for the sake of Johnstone.

23. Busy Body. Miranda = Miss Duncan, 1st time.

24. Hamlet = Elliston, 1st time:—he acted the part 5 times.

29. Miss Duncan acted Letitia Hardy, 1st time.

30. Deaf and Dumb, with Matrimony, 10th time.

Dec. 7. Bold Stroke for a Wife. Col. Feignwell = Bannister: Obediah Prim = Dowton: Periwinkle = Suett.

10. Douglas. Norval = the Young Roscius, his 1st app. at D. L.:—the Young Roscius was announced at C. G. as Master Betty——Garrick was properly called Roscius, but when the name was given to a boy, it sunk into contempt—Roscii and Rosciæ sprang up like mushrooms.

"When Roscius was an actor in Rome," his reputation was so great, that whoever particularly excelled in any art, was called Roscius.

Cicero (in his Oration for Archias) says—"Who "of us is so rustic and unfeeling as not to have "been affected lately by the death of Roscius? who, "tho' he died in a good age yet, for the excellence "and beauty of his performance, ought to have lived "for ever"——Plutarch tells us, that Roscius was in the highest favour with Sylla, in the latter part of his life, when he had laid down the dictatorship—— Horace says—

"*Quæ gravis Æsopus, quæ doctus Roscius egit.*"

The use of the Mask on the Greek and Latin stage was a vile contrivance, as it precluded all change of countenance—if Garrick and Mrs. Siddons had acted in a mask, they would have been upon a level with other first rate performers—it was the expression of countenance which gave them a decided superiority—the mask however had its conveniences—it prevented what we too often see on the English stage—an old character with a young face, and *vice versâ*—to Roscius himself it was of singular advantage, as he squinted so confoundedly, that in a modern theatre, all his talents would not, without difficulty, have overcome that natural defect. (*Cicero.*)

Dec. 11. Not acted 7 years, Heiress. Sir Clement Flint = Cherry: Clifford = Pope: Lord Gayville = Barrymore: Alscrip = Suett: Lady Emily = Miss Duncan: Miss Alscrip = Miss De Camp.

15. Barbarossa. Achmet = Young Roscius: Barbarossa = Raymond: Zaphira = Mrs. Powell:—with Spoil'd Child. Little Pickle = Miss De Camp.

21. Rule a Wife, with Doctor and Apothecary.

27. Richard 3d = Elliston, 1st time: Richmond = Pope.

29. Never acted, Land we live in. Sir Rowland English = Wroughton: Young Melville (son to Sir Edward) = Elliston: Dexter (his servant) = Bannister: Sir Harry Lovelace = Barrymore: Harcourt = De Camp: Sir Edward Melville = Powell: Larry Machoof = Johnstone: Robert = Mathews: Rightly = Raymond: Lady Lovelace = Mrs. Jordan: Liddy (her maid) = Miss Pope: Miss Betty (daughter to Sir Rowland) = Miss De Camp: Mrs. Doublecharge

= Mrs. Sparks: Polly = Miss Mellon:—acted but once——Sir Harry and Lady Lovelace are separated —each of them is sorry for the separation—Sir Rowland means his daughter to marry the son of his old friend Sir Edward Melville—Young Melville has no inclination to the match, and as he is personally unknown to Sir Rowland, he agrees with Harcourt, that Harcourt should pass himself on Sir Rowland for Young Melville—Harcourt gains the affections of Miss Betty—at the conclusion, the trick is discovered, but Sir Rowland consents to the union of his daughter and Harcourt—Sir Harry and Lady Lovelace are re-united——this C. was written by Holt——it consists of 5 acts of well written dialogue with very little plot or incident—it certainly deserved a better fate—Holt in his preface says, that from inexperience of the stage, he had employed that care upon his dialogue, which the present taste of the times requires rather to be given to the plot—Holt ought to have known, that the best critics in all times have ever considered the plot as the most essential part of a play—this C. was preceded by a Prelude instead of a Prologue—Elliston, Bartley, and Suett acted Pennyless, Thoughtless, and Scout—the other parts were of no importance—Pennyless promises to satisfy all his creditors, if the play, which he has written, should be successful.

Jan. 4. West Indian. Belcour = Elliston, 1st time: Major = Johnstone: Charlotte = Miss Duncan, 1st time.

8. Suspicious Husband. Ranger = Elliston, 1st time: Clarinda = Miss Duncan, 1st time.

16. Marriage Promise, and Who's the Dupe?

18. Miss Duncan acted Lydia Languish, 1st time.

24. Miss Pope acted Mrs. Heidelberg.

26. Jew. Eliza Ratcliffe = Mrs. H. Johnston.

31. Never acted, Honey Moon. Duke Aranza = Elliston: Rolando = Bannister: Jaquez = Collins: Balthazar = Wroughton: Lampedo = Mathews: Count Montalban = Bartley: Juliana = Miss Duncan: Zamora = Miss De Camp: Volante = Miss Mellon: Hostess = Mrs. Sparks:—acted 28 times——this C. was written by Tobin—it has very great merit, but this merit consists chiefly in the beauty of the language—it is for the most part written in blank verse, and is a very happy imitation of the old dramatists—Massinger was perhaps the author whom Tobin had chiefly in his eye—the plot is not probable, and we are strongly reminded of Rule a Wife, Inconstant, &c.—the Sham Duke seems borrowed from the Antiquary—Tobin makes the last syllable but one in Hyperion short—he was led into this scrape by Shakspeare, who has used the word in that manner in 2 passages of Hamlet with which every body is acquainted—Shakspeare however is the worst authority he could have followed—and no excuse can be made for a false quantity in a word which occurs so often in Homer—the author of Fuimus Troes, or the True Trojans, published in 1633, knew better—

——————— "Blow gently Africus,
"Play on our poops: when Hyperion's son"—

as Tobin was well acquainted with old plays, he probably borrowed the outlines of Rolando's character from that of Anteros in the Rival Friends 1632.

Feb. 6. Miss De Camp acted Kitty in High Life.

12. Never acted, Lady of the Rock. Fisherman = Bannister: Lord Maclean = H. Johnston: Dugald (his brother) = Raymond: Campbell = De Camp: Argyle = Dignum: Lady Maclean = Mrs. Powell: Moggy (the Fisherman's wife) = Mrs. Harlowe:—acted about 9 times——Campbell, on being shipwrecked, had swum to a Rock, as thinking it a place of safety—he was not aware that the Rock at high water was covered by the sea—his life had been saved by the Fisherman—Lord Maclean, by the artifices of Dugald, becomes jealous of his wife—he orders her to be carried to the Rock, and left there—a dreadful storm arises—but the Fisherman brings her off in safety—Dugald is accidentally poisoned—before his death, he acknowledges that Lady Maclean was innocent—the piece concludes with the reconciliation of Lord and Lady Maclean——this is an indifferent Melo-drame by Holcroft—Miss Baillie in her Family Legend has dramatized the story in a much better manner—see D. L. May 29 1815—Holcroft says that he met with the story in Mrs. Murray's Guide to the Western Islands of Scotland—it appears from his advertisement, that the Machinist of D. L. had invented a finer sea storm than had ever before been exhibited on the stage.

21. Bon Ton. Sir John Trotley = Dowton, 1st time.

23. Not acted 16 years, Tancred and Sigismunda. Tancred = Young Roscius: Siffredi = Hargrave, from C. G.: Osmond = Elliston, 1st time: Sigismunda = Mrs. H. Johnston, 1st time.

26. Pope acted Siffredi, 1st time.

28. Lovers' Vows. Frederick = Young Roscius: —with Wedding Day. Lady Contest = Miss Duncan, 1st time.

March 2. Douglas. Norval = Young Roscius: Stranger = Wroughton: Lady Randolph = Mrs. Powell.

4. Romeo and Juliet. Romeo = Young Roscius: Mercutio = Bannister: Juliet = Mrs. H. Johnston, 1st time.

14. Hamlet = Young Roscius, 1st time:—he acted the part 7 times.

26. Miss Duncan acted Mrs. Sullen, 1st time.

April 2. Wheel of Fortune. Penruddock = Elliston, 1st time.

23. Never acted, the Soldier's Return, or What can Beauty do? Racket = Bannister: Capt. Manly = H. Johnston: Lord Bloomville = Powell: Dermot O'Doddipole = Johnstone: Miss Dashaway = Miss De Camp: Belinda = Mrs. Mountain: Mrs. Belcour (her mother) = Mrs. Sparks: Fanny = Mrs. Bland:—acted about 14 times——Capt. Manly and Belinda were mutually in love—Manly is supposed to have been killed in Ægypt—and Belinda had given a reluctant consent to marry Lord Bloomville—Manly on his Return hears of their intended marriage—he sends a challenge to Lord Bloomville——Lord Bloomville proves to be his father, who had succeeded to the title by the death of a distant relation—Lord Bloomville resigns Belinda to his son—Racket marries Miss Dashaway——this is a moderate comic Op. in 2 acts—it is attributed to Hook.

26. Elliston's bt. Never acted, the Venetian Out-

law. Vivaldi = Elliston : Doge = Raymond : Count Orsano = Barrymore : Alfieri (friend to Vivaldi) = Powell : Calcagno = Dowton : Michaeli = Holland : Rosara (daughter to the Doge) = Mrs. H. Johnston : —acted 5 times——Vivaldi and his father had been banished from Venice—the father had died—the son had entered into the service of Charles the 5th, and, under the assumed name of Walstein, had distinguished himself by his courage—Count Orsano, by whose machinations Vivaldi and his father had been banished, is at the head of a conspiracy, the object of which is the death of the Doge, and of many of the senators—Orsano had engaged the assistance of a famous bandit called Abelino—the messenger whom the Count had sent to Abelino had fallen into the hands of Vivaldi, and from him Vivaldi had learnt the particulars of the conspiracy—at the opening of the piece, Vivaldi had arrived at Venice as Walstein—in that character he is well known to the Doge—but the Doge has no suspicion that he is really Vivaldi—Vivaldi presents himself to the conspirators as Abelino—his appearance is terrific—Orsano gives the supposed Abelino a list of the conspirators—Orsano discovers by a letter that Vivaldi is in Venice—Rosara acknowledges to her father that she is married to Vivaldi—Vivaldi, as Walstein, promises the Doge to put Vivaldi into his power —the Doge makes his exit, and Vivaldi discovers himself to Rosara—Vivaldi, as Abelino, has a conference with the Doge—he wants the Doge to sign Vivaldi's pardon—the Doge refuses—the Doge calls his guards — Vivaldi makes his escape — in

the last scene Vivaldi enters as Abelino — he declares his readiness to support the conspirators—the conspirators determine that the Doge should be deposed, and that Orsano should succeed him—they draw their poniards—the soldiers whom Vivaldi, as Walstein, has under his command, now advance—by Vivaldi's orders they seize the conspirators—Vivaldi throws off his disguise—the Doge acknowledges that he owes the safety of himself and the republic to Vivaldi——this play in 3 acts was taken from the French, and adapted to the English stage by Elliston—it is much better calculated for representation than perusal—but it pleases even in perusal—it seems from the preface to Rugantino, that the story comes originally from a German novel — see Rugantino C. G. Oct. 18 1805.

29. Bannister's bt. Country Girl. Moody = Wroughton: Sparkish (for that night only) = Bannister: Miss Peggy = Mrs. Jordan, 1st app. for 4 months: —with, never acted, Personation, or Fairly taken in. Lord Henry = Bannister: Lady Julia = Miss De Camp:—and Comus. Comus = Elliston, 1st time: Euphrosyne = Miss De Camp.

Personation is not printed—it pleases in representation, if well acted—but every thing depends on the acting.

May 2. For bt. of the Young Roscius. Richard 3d. Richard = Young Roscius: Richmond = Pope: Queen = Mrs. Powell:—with Prize.

3. First Love. Sir Miles Mowbray = Dowton: Lady Ruby = Miss Duncan, 1st time: Mrs. Wrangle = Mrs. Harlowe, 1st time.

13. Miss De Camp's bt. All in the Wrong. Sir John Restless = Wroughton: Beverley = Elliston: Belinda = Mrs. Jordan: Lady Restless = Miss De Camp:—with Personation—and (never acted there) Castle of Sorrento. Blinval = Elliston, 1st time: Rosina = Mrs. Mountain:—rest as at Hay. July 17 1799.

14. Wheel of Fortune. Weazel = Mathews, 1st time:—with Anatomist. Mons. le Medicin = Wewitzer: Crispin = Bannister: Old Gerald = Mathews, 1st time: Beatrice = Mrs. Harlowe.

15. Mrs. Mountain's bt. Soldier's Daughter. Mrs. Malfort = Mrs. Mountain:—with Poor Soldier. Darby = Cherry: Patrick (for that night only) = Mrs. Mountain: Norah = Miss De Camp, 1st time.

17. Miss Duncan's bt. Know your own Mind. Millamour = Elliston, 1st time: Lady Bell = Miss Duncan, 1st time: Mrs. Bromley = Miss Pope:—with Rosina. Belville = Kelly, 1st time: William = Miss De Camp, 1st time: Rosina = Miss Duncan, 1st time.

20. Mrs. Jordan acted Rosalind for her bt.

21. Miss Mellon's bt. She acted Mrs. Ford.

22. Miss Pope's bt. School for Scandal. Sir Peter = Wroughton: Crabtree = Collins, 1st time: Lady Teazle = Mrs. Jordan: Mrs. Candour = Miss Pope:—with Personation, and Comus—Miss Pope was now the only original performer in the School for Scandal still on the stage.

24. Kelly's bt. Irishman in London, with, never acted, Youth, Love and Folly. Florimond (in love with Clotilda) = Elliston: Louis de Linval (in love with Arinette) = Kelly: Baron de Briancourt (his

uncle) = Dowton : Antoine (an innkeeper) = Collins : Arinette (in love with Linval) = Miss De Camp : Clotilda (in love with Florimond) = Mrs. Mountain : Bona (her maid) = Mrs. Bland :—Linval had taken Arinette to his uncle's chateau, on the supposition that his uncle would not leave Paris till the summer —the Baron arrives unexpectedly, and brings Clotilda with him—Arinette disguises herself as a little jockey—the Baron insists that his nephew should marry Clotilda—in the 2d act, Linval and Clotilda come to an explanation—the Baron discovers that the little jockey is a woman—and sees Florimond kneeling before Clotilda—the Baron at first is in a passion—but he afterwards allows the young people to follow their inclinations—this comic Op. in 2 acts was written by Dimond.

30. Fosbrook's bt. Jealous Wife. Charles = H. Johnston : Mrs. Oakly = Miss Duncan, 1st time :— with Collins' Ode on the Passions by Elliston.

31. Miss Fisher made her 1st app. at D. L. in Little Pickle.

June 3. For bt. of Mr. and Mrs. H. Johnston. Never acted there, John Bull. Job Thornberry = Bannister : Dennis Brulgruddery = Johnstone : Tom Shuffleton = De Camp : Peregrine = Pope : Sir Simon Rochdale = Mathews : Frank Rochdale = H. Johnston : Dan = Collins : Mary = Mrs. Mountain : Lady Caroline = Mrs. H. Johnston : Mrs. Brulgruddery = Mrs. Sparks :—with Katharine and Petruchio, by Mr. and Mrs. H. Johnston, 1st time.

4. Mrs. Jordan (by particular desire, and for that night only) acted Miss Lucy in Virgin Unmasked.

6. Elliston acted Romeo, 1st time.

10. Honey Moon. Duke Aranza = H. Johnston: Lampedo = Suett: — on the 13th Russell acted Lampedo.

14. Miss Fisher's bt. Never acted there, Every one has his Fault. Sir Robert Ramble = Russell: Capt. Irwin = Pope: Solus = Cherry: Edward = Miss Fisher: Lady Eleanor Irwin = Mrs. Johnstone, 1st time:—with Spoil'd Child.

17. For bt. of Raymond and Russell. Never acted there, Way to get Married. Tangent = Russell: Toby Allspice = Cherry: Capt. Faulkner = Raymond: Caustic = Dowton: Dick Dashall = Bartley: Clementina Allspice = Mrs. Sontley: Julia Faulkner = Miss Duncan: Lady Sorrel = Mrs. Sparks:—Master Wigley, a child only 4 years and half old, will perform several pieces of military music on the bugle horn——a rage for children was created by Betty's success.

20. Lacy's bt. Spoil'd Child. Little Pickle = Miss Fisher:—after which, Sultan. Roxalana = Mrs. Jordan:—and Lying Valet. Sharp = Cherry: —in the course of the evening Master Wigley performed as before—and Caulfield gave his Imitations.

Richard Suett is said to have died in July—he ruined himself by drinking—a gentleman told me, that he called on Suett one morning at breakfast, and that he found him with a bottle of brandy, and a bottle of rum on the table.

Suett was a good actor, but he did not appear to advantage in the characters which Parsons had played—few performers would have played them better—but Parsons was not to be forgotten—the

author of Strictures on the Performers, in 1795, observes—" Suett is too fond of distorting his features " into grimace, and saying more than is set down " for him—his method of delivering dialogue is how- " ever entirely his own, and not in the least borrowed " from any other actor—indeed, take him with all his " imperfections on his head, he is a pleasant enter- " taining comedian."

Among Suett's best characters may be reckoned —Moll Flagon—Tipple—Apathy—Dicky Gossip—Weazel——no part suited him better than the Drunken Porter in Feudal Times—in that part he was sure to be at home——O'Keeffe says—" Suett " was, in my judgment, the most natural actor of any " —his tall, thin, ungainly figure, was very comic" —Kemble, in lamenting Suett's death, observed to Kelly—" Penruddock has lost a powerful ally in " Suett—I have acted the part with many Weazels, " and good ones too, but none of them could work " up my passions to the pitch Suett did—he had a " comical impertinent way of thrusting his head " into my face, which called forth all my irritable " sensations—the effect upon me was irresistible." *(Kelly.)*

On one evening Suett engaged to sup with a party of young men at a tavern near the Strand—it was agreed that the person who should come last, was to pay for the supper—they were all to go to the play—Suett suspected, with good reason, that the agreement was made with a view to himself, as he was to act in the Farce, and to be on the stage in the last scene—as soon as the curtain was dropt, he bolted out at the stage door, and ran

through the Strand in his theatrical dress—when the young men arrived at the appointed place, they found Suett seated in a chair, singing, and laughing at them, as they came in. (*From one of the party.*)

Suett's characters—selection only.

D. L. 1780-1781. Ralph in Maid of the Mill—*Moll Flagon—Tipple in Flitch of Bacon.

1781-1782. Squire Richard—Waitwell.

1783-1784. Marrall—Grizzle in Tom Thumb.

1784-1785. Filch — Lord Froth — Binnacle in F. Q.—Clown in W. T.—Sir Wilful Witwou'd.

1785-1786. Clown in T. N.—Blister in V. U.

1786-1787. Snip in Harlequin's Invasion—Alscrip in Heiress—1st Gravedigger—Trappanti—Mungo.

1787-1788. Gibbet—Diggery in All the World's—Kecksey in I. W.—Launcelot in M. of V.—Obediah in Comm.—Moneytrap.

1788-1789. *Dr. Bilioso in D. and A.—Gardiner in Henry 8th—Muckworm in H. Y.

1789-1790. Touchstone—Pistol in Henry 5th—Booze in Belphegor—Solomon in Quaker — *Old Pickle in Spoil'd Child—*Endless in No Song, No Supper—Hardcastle—Mawworm.

1790-1791. *Yuseph in Siege of Belgrade.

D. L. Company at Hay. 1791-1792. Dorcas in Cymon—Davy in Bon Ton.

1792-1793. Tipkin in T. H.—Old Manly in Fugitive—Gobbo in M. of V.—*Label in Prize—Sir Felix Friendly in A. S.—Foresight.

Hay. 1793. *Whimmy in London Hermit.

Hay. 1793-1794. *Apathy in Children in the Wood—Obediah Prim—Bullock—*Dicky Gossip.

D. L. 1794. 3d Witch—*Jabal in Jew—Mordecai—*Varbel in Lodoiska.

1794-1795. Don Pedro in Wonder—Clown in M. for M.—Lope Tocho—*Weazel in Wheel of Fortune—Don Jerome in Duenna.

Hay. 1795. *Fustian in New Hay—*Amalakite in Zorinski—Polonius—Chronicle in Young Quaker.

D. L. 1795-1796. Snarl in V. L.—Crazy in P. T.—Old Philpot—Cranky in Son in Law—*Samson in Iron Chest—Barnacle in Romp.

Hay. 1796. Sir F. Gripe—Peter in Romeo.

D. L. 1796-1797. Periwinkle—Dogberry—Antonio in Chances—Old Woman in Rule a Wife—Trinculo—Crabtree—Realize in Will—Sir Andrew Aguecheek.

Hay. 1797. Major Benbow in Flitch of Bacon—Antonio in Follies of a Day—Sir Charles Clackit.

D. L. 1797-1798. *Peter in Stranger.

Hay. 1798. Silky in Road to Ruin.

D. L. 1798-1799. Sir Harry Sycamore — Don Lewis in Love makes—Nicholas in Feudal Times——*Old Lizard in Secret—Kate Matchlock.

Hay. 1799. *Von Snarl in Sighs.

D. L. 1799-1800. Sharp in Lying Valet—*Baron Piffleberg in Of Age To-morrow—Drugget.

Hay. 1800. *Steinberg in Point of Honour—*Deputy Bull in Review.

D. L. 1800-1801. Petulant—Varland—*Dominique in Deaf and Dumb—Justice Woodcock.

Hay. 1801. Sir Abel Handy.

D. L. 1801-1802. Don Manuel in She wou'd.

Hay. 1802. Sir Robert Bramble.

D. L. 1802-1803. Midas—Shallow in Merry Wives—Justice Clement.

1803-1804. Obediah in Honest Thieves.

1804-1805. John Moody.

* *Originally.*

C. G. 1804–1805.

Sep. 17. John Bull. Peregrine = Murray: Frank Rochdale = H. Siddons.

19. Beaux Stratagem. Aimwell = H. Siddons: —with Quaker. Lubin = Taylor, 1st app. at C. G.: Floretta = Mrs. Taylor, 1st app.

21. Provoked Husband. Squire Richard = Simmons.

26. Rule a Wife, and Irish Mimic.

28. Speed the Plough, and Highland Reel.

Oct. 3. Poor Gentleman, and Escapes.

5. Man of the World. Sir Pertinax = Cooke: —with Robin Hood. Robin Hood = Taylor: Little John = Munden: Ruttekin = Blanchard: Annette = Mrs. Taylor.

8. Pizarro. Elvira = Mrs. Siddons:—the play seems to have been changed, see May 27.

10. Mountaineers, and Love a-la-Mode.

12. Every Man in his Humour.

15. Richard 3d = Cooke: Richmond = Kemble: Henry 6th = Hargrave, from Dublin.

18. Suspicious Husband. Strictland = Cooke, 1st time.

19. Wild Oats——20. Henry 4th, part 1st.

22. Hamlet = Kemble: Ghost = Cooke: Friar = Hull.

24. Never acted, Blind Bargain, or Hear him out. Giles Woodbine = Emery: Sir Andrew Analyse = Fawcett: Tourly = Lewis: Villars = Kemble: Jack Analyse = Farley: Dr. Pliable = Blanchard: Frank (his servant) = Atkins: Mrs. Villars = Mrs. Gibbs: Miss Gurnet (an old maid) = Mrs. Davenport: Sophia Woodbine = Miss Davies, her 3d app.: Rachel (a gipsy) = Mrs. Emery:—acted 27 times ——Sir Andrew Analyse, in India, had adopted the son of a poor man—he had consigned him to the care of Dr. Pliable, with a good allowance—the child had died—Dr. Pliable employs a gipsy to steal a child of the same age for him—the gipsy steals the child of Mr. and Mrs. Villars—Sir Andrew returns to England with a large fortune—he proposes to marry Miss Gurnet, to whom he was attached before he went out to India—he is offended with his niece for

having married Villars, and for her neglect in not writing to him—Mrs. Villars had written, but Miss Gurnet had suppressed the letters—Dr. Pliable is frightened when he finds whose child the gipsy had stolen—Frank offers Tourly £100 for a piece of secret service—Tourly, who wants money, accepts the offer —Tourly is blindfolded—Frank goes into Dr. Pliable's house—Tourly means to mark the door by which Frank had made his exit — by mistake he marks Miss Gurnet's door instead of Dr. Pliable's—Frank gives Tourly a purse and a basket—Tourly on opening the basket finds Villars' child in it—he gives the basket to Miss Gurnet's servant—Sir Andrew suspects the child to be Miss Gurnet's, and breaks off the match—at the conclusion Sir Andrew is reconciled to his niece—Dr. Pliable is exposed—Jack Analyse marries Sophia——this C. was written by Reynolds—there are some few good things in it, but on the whole it is a poor play—the Epilogue is good—it was admirably well sung by Emery.

Nov. 20. English Fleet, with Will for the Deed, in 2 acts. Harry Hairbrain = Brunton.

24. Family Quarrels. Lady Selina = Mrs. Dibdin.

Dec. 1. Barbarossa. Achmet = Master Betty, 1st app. in London: Barbarossa = Hargrave: Zaphira = Mrs. Litchfield: Irene = Mrs. H. Siddons:—before the play an occasional address, by C. Kemble.

The most extraordinary circumstance, which occurs in the whole history of the stage, took place at this time—a boy of the name of Betty, born in 1791, displayed a genius for acting, which, considering his age, was really astonishing, but his partisans, not

content with saying he was a boy of great promise, insisted that he actually was at this moment a first rate performer, or that at least he would soon eclipse all competitors—Master Betty had played with great applause in Ireland and Scotland, at Birmingham, &c.—on this evening the audience was all impatience till the 1st act was over, as Master Betty was not to appear till the 2d—when he did appear, his success was complete—and the caresses bestowed on him off the stage were hardly less extravagant than the applauses he received on it—that the public should have been deceived on this occasion is not peculiarly to be wondered at, similar instances had occurred before, tho' not to the same degree—but that some persons of the first abilities in the kingdom, and even some good judges of theatricals, should have been carried away with the stream, is strange indeed.

Some little addition to Master Betty's height was made by art, but his figure was still such as to disqualify him from playing with men and women without a manifest breach of propriety—if indeed a company of young persons of his own age could have been formed, he would have been seen to more advantage—he would then have appeared to be, what he really was, "the Triton of the Minnows"—he represented filial affection, and such passions as he could feel, with considerable energy—he had little or no expression in his countenance—his action was remarkably good—his voice was very bad, and his mode of managing it peculiarly exceptionable—it seems to have been exactly a revival of that unnatural way of speaking, that musical cadence ap-

proaching towards recitative, which had prevailed on the stage (more or less) from about 1710 to 1740 —if Colley Cibber had been alive he would have exclaimed with rapture—" Ay! this is not like Garrick " —the boy *tones* his words as he ought to do."

Julius Cæsar, on hearing a person read in an unnatural tone, observed, " if you speak, you sing—if " you sing, you sing badly."

Cumberland says — " a revolution at this time " took place, a caprice as ridiculous as extraordi- " nary—how I am to style this child of fortune, this " adopted favourite of the public, I do not rightly " know—the bills of C. G. call him Master Betty, " those of D. L. the young Roscius—Harris an- " nounces him to the old women in the galleries in " a phrase that is familiar to them—Sheridan pre- " sents him to the senators in the boxes by the title " of Roscius—in the mean time my friend Smith " (formerly of C. G. and D. L.) marries him to Mel- " pomene with the ring of Garrick, and, strewing " roses of Parnassus on the nuptial couch, crowns " happy Master Betty, alias Young Roscius, with a " never fading chaplet of immortal verse—

" 'And now when death dissolves his mortal
" frame,
" His soul shall mount to heav'n, from whence
" it came,
" Earth keep his ashes, verse preserve his fame.'

" How delicious to be praised and panegerised in " such a style, to be caressed by Dukes, and (which " is better) by the daughters of Dukes, flattered by " wits, feasted by Aldermen, and stuck up in the

" windows of print shops*—what encouragement
" does this great enlightened nation hold forth to
" merit? I declare I saw with surprise a man, who
" led about a bear to dance for the edification of
" the public, lose all his popularity in the street where
" this exquisite young gentleman had his lodging—
" the people ran to see him at the window, and left
" the bear and the bear-leader in a solitude—I saw
" this exquisite young gentleman wafted to his morn-
" ing's rehearsal in a vehicle, that to my vulgar optics
" seemed to wear upon its polished doors a ducal
" crown—I looked to see if John Kemble were on
" the braces, or Cooke perchance behind the coach
" —I saw the lacquies at their post, but Glenalvon
" was not there—I found John Kemble sick at home
" —I said within myself—

" 'Oh! what a time have you chose out, brave
" Caius,
" To wear a 'kerchief? would you were not sick.'

" It is very natural to encourage rising genius—it
" is highly commendable to foster its first shoots—
" we admire and caress a clever schoolboy, but we
" should do very ill, to turn his master out of his
" office, and put him into it—if the theatres persist
" in these puerilities, we shall have an influx of pig-
" mies; they will pour upon us in multitudes innu-
" merable as a shoal of sprats, and when at last we

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* One of these prints exhibited Master Betty and John Kemble on the same horse, Betty riding before—he was represented as saying to Kemble—" I don't mean to affront you; but when two " persons ride on a horse, one must ride behind."

" have nothing else but small fry to feed on, an epi-
" demic nausea will take place.

" There are intervals in fevers—there are lucid
" moments in madness — even folly cannot keep
" possession of the mind for ever—Master Betty
" persisted in acting part after part, till he had run
" through his period of popularity, and found his
" true level."

At the conclusion of the 2d season the bubble burst—he continued however to act at the provincial theatres for a year or two longer with great applause—his friends afterwards sent him to Cambridge—but that University cannot boast of having had the honour to confer a degree on him—while he was there he was remarkably silent, whenever the theatre became the subject of conversation — his motive for this strange taciturnity is best known to himself—but he certainly had not done any thing to be ashamed of—his friends and himself were quite right in taking advantage of the public mania, *qui vult decipi, decipiatur*, is a fair maxim on such occasions.

A celebrated actress, after hearing a lady of quality for a long time expatiate on Master Betty's merits, at last said very innocently, " what your
" Ladyship observes may be very true, but, after all,
" it is impossible for a boy to make one feel like
" a man."

Dec. 4. Douglas. Norval = Master Betty, 3d app.: Stranger = Hargrave: Glenalvon = Cooke: Lord Randolph = Murray: Lady Randolph = Mrs. Litchfield :——Cooke had as little inclination to play with

a boy as either Kemble or Mrs. Siddons, but being improvident and poor, he could not refuse as they did—in his Journal for August 1810 he said—"I "was visited by Master Payne, the American young "Roscius; I thought him a polite sensible youth, "and the reverse of our young Roscius"—in conversation he sometimes made a comparison between the two boys, very much in favour of Master Payne. *(Dunlap.)*

5. Lovers' Vows. Frederick = Master Betty, 1st time: Baron Wildenhaim = Murray: Anhalt = H. Siddons: Count Cassel = Farley: Verdun = Simmons: Amelia = Mrs. H. Siddons: Agatha = Mrs. Litchfield.

8. Douglas. Norval = Master Betty, being the last night of his app., till he returns in Jan. to complete his original engagement at this theatre.

One of the Managers of D. L., having seen him perform at Birmingham, made him an offer of half a clear benefit for 7 nights, a proposal naturally rejected, when he was making upwards of £60 per night in the country—as the friends of the boy now demanded 50 Guineas per night and a whole clear benefit, the D. L. Managers began to deliberate, and Harris in the interim engaged him on the terms proposed—this roused the D. L. Managers, who immediately sent Wroughton to outbid their rival, and to remind Master Betty's friends that they had made a prior *proposal*—his friends however, swayed by honour, observed that Harris had made a prior *engagement;* but as the agreement between them did not forbid Master Betty from performing elsewhere in London during the intervening nights or weeks, the Managers of D. L. availed themselves of

this opportunity, and engaged him for the intervals between the C. G. nights—(*Thespian Dictionary*)—his terms at D. L. were considerably higher than those at C. G.

10. Never acted, Thirty Thousand, or Who's the Richest? Gangway (servant to Foresail) = Munden): Windmill (a schemer—in love with Henrica) = Fawcett: Foresail (a naval officer—in love with Rosanna) = Braham: Arable (a farmer) = Incledon: Clump (his servant) = Emery: Teddy (servant to Windmill) = Rock: Lawyer Plainly = Murray: Dubious = Blanchard: Rosanna (an heiress—in love with Foresail) = Sig. Storache: Mrs. Notable (a housekeeper) = Mrs. Mattocks: Henrica (in love with Windmill) = Miss Davies: Mrs. Arable = Mrs. Dibdin:—acted 11 times——a person had left £1000 a piece to each of his three nephews—viz. Foresail, Arable and Windmill—he had also left £30,000 to accumulate for 7 years—at the end of which time, the whole sum was to be given to the richest of the three nephews—Plainly and Dubious were made executors to the will—Henrica, the testator's daughter, was disinherited—the piece begins on the day in which the claims of the three nephews are to be decided—at the conclusion, it appears that the testator had made a fresh will, by which he gave his possessions in India to Henrica—and directed that the £30,000, with the accumulations, should be equally divided between his three nephews——this is a poor Op. in 3 acts, by T. Dibdin—the plot is founded on the story of the Will in Miss Edgeworth's Popular Tales vol. 1st.

26. Not acted *nine* years, George Barnwell. George Barnwell = C. Kemble: Thorowgood = Murray: Uncle = Hull: Millwood = Mrs. Litchfield: Maria = Miss Marriot: Lucy = Mrs. Mattocks:—this bill gives an exact specimen of playhouse computation—the play was acted Dec. 26 1796—that is precisely to a day *eight* years ago.

28. Dramatist.

31. Richard 3d = Cooke: Richmond = C. Kemble.

Jan 2. Man of the World. Lady Rodolpha = Mrs. Litchfield, 1st time.

3. Heir at Law——9. Cabinet.

7. Romeo and Juliet. Romeo = C. Kemble: Mercutio = Lewis: Friar Lawrence = Hull: Apothecary = Simmons: Juliet = Miss Marriot: Nurse = Mrs. Davenport.

15. Never acted, School of Reform. Tyke = Emery: Ferment = Lewis: Lord Avondale = Cooke: Frederick = C. Kemble: Gen. Tarragon = Munden: Old Man = Murray: Mrs. Ferment = Mrs. Litchfield: Mrs. Nicely = Mrs. Davenport: Mrs. St. Clair = Mrs. Gibbs: Julia = Miss Brunton: Shelah = Mrs. St. Leger:—acted 26 times——this C. by Morton is on the whole a good one—the moral is excellent, and the character of Tyke has singular merit—the catastrophe is badly managed—Lord Avondale acts very unnaturally—he goes to a strange house, pounces upon some papers of importance, with as much ease as if he had been in his own study—returns in a violent agitation—skreens himself by sacrificing his dependant, and then proceeds coolly to his marriage, just as if nothing had happened—Mrs. St. Clair is

discovered where she is very unlikely to be—but this produces stage effect—and in stage effect, some modern writers seem to think, consists the whole merit of the drama——Emery's Tyke was a perfect piece of acting.

28. Norval = Master Betty, 7th app. at C. G.

Feb. 2. Mountaineers. Octavian = Master Betty, 1st time.

7. Master Betty acted Romeo 1st time :—Mrs. H. Siddons was Juliet.

11. Master Betty's night, and last app. till after Easter. Tancred and Sigismunda. Tancred = Master Betty : Siffredi = Hargrave : Osmond = Cory : Sigismunda = Mrs. H. Siddons :—with Padlock—between the acts of the Farce Master Betty will speak an address to the audience—" the Publick " are respectfully informed by the Proprietors and " Mr. Betty, that Master H. W. Betty will (accord- " ing to his agreement) return, the week after Easter, " to act 12 nights at this theatre"—he had now acted 12 nights, besides his benefit.

12. Too many Cooks. Bustleton = Fawcett : Barny O'Bother = Rock : Old Rivers = Blanchard : Young Rivers = Hill : Farmer Freeland = Murray : Laura (his daughter) = Mrs. Atkins : Phœbe = Miss Davies : Katty O'Bother = Miss Waddy :— acted about 3 times—Young Rivers and Laura are mutually in love—Freeland will not consent to their union without the approbation of Old Rivers—O'Bother presents himself to Freeland as Old Rivers—Bustleton soon after enters, disguised as Old Rivers—Freeland wants an explanation—Old Rivers himself makes his appearance—Young Rivers marries Laura

with his father's consent—this musical Farce was written by Kenney—it is an indifferent piece—Bustleton and O'Bother are not bad characters.

16. Never acted, To Marry or not to Marry. Sir Oswin Mortland = Kemble: Lavensforth = Cooke: Lord Danberry (uncle to Sir Oswin) = Munden: Willowear = Farley: Amos (a black—servant to Lavensforth) = Brunton: Hester (daughter to Lavensforth) = Miss Shuttleworth, being her 1st app. on the stage: Lady Susan Courtly = Mrs. Glover: Mrs. Sarah Mortland (elder sister to Sir Oswin) = Mrs. Davenport: — acted 17 times——about 13 years before the play begins, Sir Oswin had made himself popular by his prosecution of Lavensforth as a state delinquent—Lavensforth had gone abroad — he had placed his daughter under the care of a man who treats her unkindly—she runs away to avoid a match with Willowear—and wishes to put herself under the protection of Mrs. Sarah Mortland—Mrs. Mortland is vexed that Hester should have come to her house without a regular invitation, and fearful that her brother will be offended—Sir Oswin is a man who dislikes strangers, and whose happiness consists chiefly in his books — Lord Danberry is very desirous that Sir Oswin, who is heir to his title and estate, should marry—Sir Oswin is averse from marriage, but by the importunity of his uncle he is prevailed on to pay his addresses to Lady Susan —Sir Oswin gradually becomes in love with Hester —at the conclusion Lavensforth and Sir Oswin are reconciled—Sir Oswin marries Hester—Willowear had made Lady Susan an offer of marriage, and been refused by her—he renews his offer and she

accepts it——this Comedy (tho' somewhat of too serious a cast) does Mrs. Inchbald great credit—it is chaste and simple—there are no farcical incidents —no songs, nor processions—no broken English—no striking situation—no particular stage effect—in a word, none of those meretricious arts, by which the favour of the public has been so successfully courted.

This was Mrs. Inchbald's last play—she had previously written 18 pieces—most of which had been acted with deserved success—as a dramatic writer, she was little inferiour to any of her contemporaries, and very superiour to most of them—her husband is said to have died in a very extraordinary manner.

28. Never acted, Out of Place, or the Lake of Lausanne. Timothy = Fawcett: Capt. Valteline = Braham: Old Valteline = Simmons: Count Vancenza = Hill: Cavalier Pomposo = Blanchard: Lauretta = Sig. Storache: Cecily = Miss Waddy:—acted about 17 times——this musical Farce was written by Reynolds—it seems not to have been printed.

March 30. Wheel of Fortune.

April 1. Sig. Storache's bt. Siege of Belgrade. Cohenberg = Cooke: Peter = Taylor, 1st time.

2. Master Betty acted Norval—this was before Easter.

6. For bt. of Lewis. Laugh when you can. Gossamer = Lewis: Sambo = Fawcett: Mortimer = Cooke: Bonus = Munden: Miss Gloomly = Mrs. Mattocks: Mrs. Mortimer = Mrs. H. Siddons.

18. Never acted, Who wants a Guinea? Sir Larry Mac Murragh = Lewis: Jonathan Oldskirt (a remnant-seller at the back of St. Clements) = Sim-

mons: Torrent = Munden: Andrew Bang = Emery: Solomon Gundy = Fawcett: Henry = C. Kemble: Barford = Kemble: Heartly = Chapman: Hogmore = Waddy: Fanny = Mrs. Gibbs: Mrs. Glastonbury = Mrs. Mattocks: Amy = Miss Waddy:—acted 10 times——the scene lies in Yorkshire—Torrent comes to take possession of an estate which he had purchased—Sir Larry, who had ruined himself by gaming, comes to Lord Alamode's house to avoid his creditors—Lord Alamode is in London—Andrew Bang and Mrs. Glastonbury are his gamekeeper and housekeeper — Jonathan Oldskirt had treated Fanny with great kindness—she is hired by Torrent for his housekeeper—Oldskirt comes with her into Yorkshire to see her settled in her place—she prevails on him not to go with her to Torrent's, but to wait at an inn for some few hours—they part—Fanny goes by mistake to Lord Alamode's instead of Torrent's — Oldskirt goes to Torrent's, and is much disturbed when he cannot see Fanny—Fanny is found at Lord Alamode's—she proves to be the daughter of Barford—and the play ends with the union of Henry and Fanny——this C. by Colman Jun. is on the whole a poor piece—the merit of it consists in the characters of Sir Larry, Andrew Bang, Mrs. Glastonbury, and Oldskirt—the part of Torrent, who from his indiscriminate charity on all occasions, gives the title to the play, is a caricature—that of Solomon Gundy is trumpery—Barford is superlatively dull, and the clap-traps are contemptible.

20. Zara. Osman = Master Betty, 1st time: Lusignan = Hargrave: Nerestan = C. Kemble: Zara =

Mrs. H. Siddons: Selima = Miss Marriot:—acted 5 times.

29. Hamlet = Master Betty: Ghost = Murray.

May 4. Douglas. Lady Randolph = Mrs. Glover.

8. Richard 3d. Richard = Master Betty.

9. Incledon's bt. Fontainbleau. Miss Dolly Bull = Mrs. Taylor, 1st time:—with, never acted, Spanish Dollars, or the Priest of the Parish. Father O'Wholloghan = Rock: Sam Shrouds = Munden: Dick Brail = Emery: Joe Mac Mizen (in love with Nancy) = Incledon: Squire Thorn = Taylor: Farmer Wheatly (father to Nancy) = Davenport: Nancy (in love with Joe) = Miss Davies: Jenny = Miss Martyr: —Squire Thorn wants to seduce Nancy—he threatens to turn her father out of his farm for not being able to pay his rent—he makes love to Nancy with some violence—Joe, who was supposed to be dead, rescues her from him—Joe says he and his friends have landed more Spanish Dollars on the Squire's estate than would purchase it 6 times over—the scene lies on the Irish coast—this little piece was written by Cherry at Incledon's request—the author properly calls it a musical trifle.

14. Munden's bt. School of Reform. Lord Avondale = Hargrave:—with Ramah Droog, in 2 acts. O'Liffey = Rock: Margaret = Mrs. Taylor.

16. Fawcett's bt. Surrender of Calais. Eustace de St. Pierre = Kemble, 1st time: La Gloire = Fawcett: Ribaumont = C. Kemble: O'Carrol = Waddy: 1st Carpenter = Emery: Queen = Mrs. St. Leger: Julia = Mrs. Litchfield: Madelon = Mrs. Atkins:—at the end of the play, Master Mori, the young Orpheus, will perform a Concerto on the Violin—on

June 3 Blanchard and Mrs. Taylor acted La Gloire and Madelon.

22. Mrs. Litchfield's bt. Othello. Desdemona = Mrs. H. Siddons: (rest as before)—with Irish Widow, by Mrs. Litchfield.

23. Master Betty's bt. and last performance this season. Hamlet. Hamlet = Master Betty:—with an address to the audience.

25. For bt. of Mr. and Mrs. H. Siddons. Macbeth. Macduff = H. Siddons: Lady Macbeth = Mrs. Siddons, being the only night of her performance during the present season.

27. By particular desire, Mrs. Siddons will perform the character of Zara—this being the 2d, and positively the last time of her acting this season—Mourning Bride, and Love a-la-Mode.

29. For bt. of Mrs. Mattocks. Road to Ruin.

30. For bt. of Mrs. T. Dibdin, and Waddy. Never acted there, Guilty, or not Guilty. Edmond Rigid = C. Kemble: Triangle = Mathews, from D. L.: Major Corslet = Munden: Sir Harry Pointer = Farley: William = Emery: Nancy = Mrs. Gibbs: Suzette = Miss Waddy: Lady Rigid = Mrs. Dibdin:—with Recruiting Serjeant. Countryman by the Young Comic Roscius from Rochester.

31. Emery's bt. School of Reform.

June 5. Rock's bt. Cure for the Heart-Ache. Vortex = Rock, 1st time.

15. (Last night) Lovers' Vows.

17. For the bt. of the Widow of the late Mr. Charles Macklin. Wonder. Don Felix = Kemble: Lissardo = Farley: Col. Briton = Hargrave: Don Pedro = Waddy: Don Lopez = Murray: Gibby = Sparks:

Violante = Mrs. Jordan : Flora = Mrs. Mattocks : Isabella = Miss Marriot : Inis = Mrs. Beverley :—with Love a-la-Mode. Sir Archy = Cooke : Sir Callaghan (for that night only) = Johnstone : Squire Groom = Farley, 1st time : Beau Mordecai = Simmons : Charlotte = Miss Marriot.

HAY. 1805.

June 8. (First night) Guilty, or not Guilty? Suzette = Mrs. Gibbs, 1st time.

10. Mountaineers. Lope Tocho = Mathews, 1st time :—with Village Lawyer. Scout = Mathews : Sheepface = Liston, from Newcastle, 1st app.

13. Road to Ruin. Old Dornton = Dowton, 1st app. there :—with Jew and Doctor. Abednego = Dowton.

14. Heir at Law. Dr. Pangloss = Dowton, 1st time : Zekiel = Liston.

18. Ways and Means, Blue Devils, and Review. Caleb Quotem = Winston, 1st app. there : Lump = Liston.

19. John Bull. Thornberry = Dowton: Dan = Liston.

20. Inkle and Yarico. Sir Christopher Curry = Dowton:—with Mrs. Wiggins, and Hunter of the Alps.

22. Poor Gentleman. Sir Robert Bramble = Dowton, 1st time: Ollapod = Winston: Stephen = Liston.

24. Iron Chest. Adam Winterton = Dowton, 1st time:—with Fortune's Frolic. Robin Roughhead = Liston.

28. Never acted, Partners—Elliston—Mathews—Dowton—Mrs. Gibbs—Mrs. Harlowe, &c.—acted but once—this C. is attributed to Hoare—see B. D.

July 4. Battle of Hexham, with Follies of a Day. Antonio = Dowton.

5. Chapter of Accidents. Jacob = Liston:—with Gay Deceivers. Pegasus Puncheon = Dowton.

6 or 9. Never acted there, School for Prejudice. Old Liberal = Mathews: Young Liberal = De Camp: Ephraim = Dowton: John Grouse = Liston: Fanny Liberal = Mrs. Gibbs.

10. Dramatist, and Poor Soldier.

15. Speed the Plough. Bob Handy = Elliston: Sir Abel = Mathews: Farmer Ashfield = Liston.

17. Prisoner at Large. Dowdle = Dowton: Muns = Mathews.

18. Never acted, Village, or the World's Epitome. Jack Mutable = Elliston: Process = Dowton: Timothy Anvil = Mathews: Antony = Liston: Rosa Meadows = Mrs. Gibbs: — acted but twice—this Comedy is attributed to Cherry, and is not printed.

27. Surrender of Calais. Eustace = Elliston: Carpenters = Mathews and Liston:—with (3d time) Tom Thumb. King Arthur = Dowton: Lord Grizzle = Mathews: Queen Dollalolla = Miss Tyrer:—acted 21 times.

29. Spanish Barber. Lazarillo = Dowton.

August 8. For bt. of Chapman and Grove. Castle Spectre. Osmond = Elliston: Motley = Liston: Angela = Mrs. Young, of D. L. 1st app. there:—with Dead Alive. Sir Walter Weathercock = Dowton: Motley = Mathews.

10. Honest Thieves. Obediah = Mathews: Abel = Liston.

13. For bt. of Mr. and Mrs. Taylor. Never acted there, Wild Oats. Rover = Elliston: Sir George Thunder = Liston: Ephraim Smooth = Mathews: Sim = Taylor: Lady Amaranth = Mrs. Gibbs: Jane = Mrs. Taylor:— with Recruiting Serjeant. Serjeant = Taylor: Countryman (1st time) = Liston:—Imitations by Taylor—and Devil to Pay. Sir John Loverule = Taylor: Jobson = Dowton: Nell = Mrs. Taylor, 1st time.

15. Dowton's bt. Birthday. Capt. Bertram = Dowton: Jack Junk = Hatton:— with Katharine and Petruchio, by Mrs. Gibbs and Elliston: Grumio = Dowton: Taylor = Liston:—after which (not acted 10 years) Tailors. Francisco = Dowton: Abrahamides = Mathews: Zachariades = Liston: Tittilinda = Mrs. Gibbs:—the real Tailors kicked up a most violent riot on this evening—for particulars see Oulton.

17. De Camp's bt. Never acted there, Honey Moon. Aranza = Elliston: Lampedo = Mathews:

Jaquez = Dowton: Juliana = Mrs. Gibbs:—with Sylvester Daggerwood, by De Camp: Fustian = Liston:—and Son in Law. Bowkitt = De Camp: Cranky = Mathews: Arionelli = Taylor: Orator Mum = Liston.

19. For bt. of Mathews. Good-natured Man, with Three and Deuce. Three Singles = Elliston: Humphrey Grizzle = Mathews: Justice Touchit = Dowton: Frank = Liston: Taffline = Miss Tyrer:—to conclude with Honest Yorkshireman. Gaylove = Taylor: Squire Sapskull = Mathews: Muckworm = Grove: Blunder = Liston: Slango = De Camp: Arabella = Mrs. Mathews: Combrush = Mrs. Harlowe.

24. Mrs. Harlowe's bt. Soldier's Daughter. Frank Heartall = Elliston, 1st time: Timothy Quaint = Mathews: Widow Cheerly (for that night only) = Mrs. Jordan:—with Lovers' Quarrels. Sancho = Dowton: Lopez = Liston:—and Farmer. Jemmy Jumps = Mathews: Valentine = Taylor: Betty Blackberry = Mrs. Harlowe.

The theatre was shut for about 10 days on account of the Duke of Gloucester's death.

Sept. 9. For bt. of Mrs. Gibbs. Never acted there, Cure for the Heart-Ache. Old Rapid = Mathews: Young Rapid = Elliston: Frank Oatland = Liston: Jessy = Mrs. Gibbs:—with Obi.

12. Elliston's bt. Three and Deuce, with (1st time) a Patriotic Effusion, founded on the intended Invasion, called Who's Afraid? Ha! Ha! Ha!—Elliston—Mathews, &c.—and Blue Devils, with Hunter of the Alps——Who's Afraid is not printed.

14. (Last night) Ways and Means.

16. Waldron's bt. Douglas. All the parts by Young Ladies and Gentlemen from 10 to 15 years of age, Scholars at eminent boarding schools (at one of which they have repeatedly acted this Tragedy with great applause) being their 1st app. on any publick stage——" *There is, Sir, an aiery of child-* " *ren, little eyases, that cry out on the top of question,* " *and are most tyrannically clapped for't : these are* " *now the fashion.*"—" *Do the boys carry it away?*" " —*Ay, that they do, my lord*"—Shakspeare—after which, Sultan, and Spoil'd Child. Liston acted Osmyn and Tag.

Theobald, in his note on the passage quoted by Waldron from Hamlet, observes—" the poet here " steps out of his subject to give a lash at home, " and sneer at the prevailing fashion of following " plays performed by the children of the chapel, and " abandoning the established theatres."

BATH 1804-1805.

Sept. 29. Soldier's Daughter. Widow Cheerly = Miss Smith, from Edinburgh and York, 1st app. :— see Wakefield at the end of last season.

Oct. 6. Child of Nature. Marquis Almanza = Egerton: Amanthis = Miss Jameson, 1st app. on this, and 2d on any stage:—with Citizen. Maria = Miss Smith:—and Lock and Key. Ralph = Mallinson, from Norwich, 1st app.: Laura = Mrs. Windsor, late Miss Daniels: — Miss Jameson proved a very pleasing actress—Mallinson was a fair actor.

13. Henry 4th. Falstaff = S. Kemble: Hotspur = H. Caulfield:—with Paul and Virginia. Paul = Gattie from York.

20. Mountaineers. Octavian = H. Caulfield: Zorayda = Miss Smith.

27. Will for the Deed. Harry Hairbrain = H. Caulfield: Old Hairbrain = Lovegrove:—with, Of Age To-morrow. Frederick = Lovegrove: Molkus = Gattie:—between the play and farce, Collins' Ode on the Passions, by Miss Smith.

Nov. 3. West Indian. Belcour = H. Caulfield: Charlotte = Miss Smith.

8. Romeo and Juliet. Romeo = H. Caulfield: Juliet = Miss Jameson: Nurse = Mrs. Didier:—with Paragraph. Old Toppit = Lovegrove: Frank Toppit = Mallinson.

13. Venice Preserved. Jaffier = Holman, from C. G.: Pierre = Egerton: Belvidera = Miss Smith.

15. Macbeth = Holman: Lady Macbeth = Miss Smith.

17. Much ado. Benedick = Holman: Dogberry = Lovegrove: Beatrice = Miss Smith: Hero = Miss Fisher.

22. Earl of Essex = Holman: Rutland = Miss Smith.

24. Wonder. Don Felix = Holman: Violante =

Miss Smith :—with Catharine and Petruchio, by Miss Smith and Holman.

27. Blind Bargain. Giles Woodbine = Mallinson : Sir Andrew Analyse = Lovegrove : Tourly = H. Caulfield.

Dec. 1. Poor Gentleman. Ollapod = Mallinson : Frederick = Egerton : Emily = Miss Smith :—with Tale of Mystery. Francisco = Gomery : Selina = Miss Smith.

8. Castle Spectre. Osmond = Egerton : Hassan = Lovegrove : Angela = Miss Smith : Evelina = Miss Fisher.

13. Will. Albina Mandeville = Miss Smith :—with Hunter of the Alps. Felix = Mallinson.

22. Heir at Law. Dr. Pangloss = Lovegrove : Cecily Homespun = Miss Smith.

26. Miss Smith acted Jane Shore.

Jan. 26. Miss Smith acted Mrs. Haller.

Feb 2. Provoked Husband. Lord Townly = Egerton : Sir Francis = Lovegrove : Lady Townly = Miss Smith.

5. Laugh when you can. Gossamer = Wrench, from Edinburgh, 1st app. : Emily = Miss Smith :—with Children in the Wood. Walter = Wrench.

7. Inconstant. Bisarre = Miss Smith.

16. Wild Oats. Rover = Wrench : Sim = Lovegrove : Lady Amaranth = Miss Smith : Jane = Miss Fisher.

— Incledon acted several nights

March 12. Miss Smith's bt. Jealous Wife. Oakly = Egerton : Mrs. Oakly = Miss Smith, 1st time :—with Collins' Ode—and Devil to Pay. Jobson = Lovegrove : Nell (for that night only) = Miss Smith.

14. Mrs. Didier's bt. Deserted Daughter. Mordent = Egerton: Cheveril = Wrench: Joanna = Miss Fisher: Lady Ann Mordent = Miss Smith:—with Old Maid. Capt. Cape (for that night only) = Blisset: Old Maid = Mrs. Didier.

16. For bt. of Charlton, Deputy Manager. Barbarossa. Achmet = W. Charlton, his 1st attempt: Zaphira = Miss Smith.

19. Egerton's bt. Pizarro. Rolla = Egerton: Elvira = Miss Smith: Cora = Miss Fisher:—with Lie of the Day. Aircourt = Wrench: Alibi = Lovegrove.

21. Lovegrove's bt. She wou'd and she wou'd not. Trappanti = Lovegrove: Hypolita = Miss Smith.

23. Sedley's bt. Cure for the Heart-Ache. Old Rapid = Blisset: Young Rapid = Wrench:—with Edgar and Emmeline by Sedley and Miss Smith.

26. Wrench acted the Deaf Lover.

30. Miss Jameson's bt. Belle's Stratagem. Doricourt = Wrench, 1st time: Letitia Hardy = Miss Jameson: Mrs. Racket (for that night only) = Miss Smith.

April 2. Mallinson's bt. Young Quaker. Young Sadboy = Wrench: Clod = Mallinson: Dinah Primrose = Miss Smith.

4. For bt. of Bartley Box book-keeper. Douglas. Norval = Bartley, from D. L.: Lady Randolph = Miss Smith.

16. Honey Moon. Duke Aranza = Egerton: Rolando = Wrench: Lampedo = Gattie: Jaquez = Lovegrove: Juliana = Miss Smith.

18. Gomery's bt. Rivals. Sir Anthony Absolute = Lovegrove: Faulkland = Egerton: Acres =

Gomery, his 1st attempt in any dramatic character: Lydia = Miss Smith: Julia = Miss Fisher.

25. Blisset acted Sir F. Wronghead, and Doiley.

30. To Marry or not to Marry. Sir Oswin Mortland = Egerton: Hester = Miss Jameson: Lady Susan Courtly = Miss Fisher: Mrs. Sarah Mortland = Mrs. Didier.

May 9. Blisset acted Sir Harry Sycamore—and Miss Smith, Kitty in Ways and Means.

11. Gattie's bt. Every one has his Fault. Sir Robert Ramble = Wrench: Harmony = Gattie: Solus = Lovegrove: Miss Wooburn = Miss Fisher: Lady Eleanor Irwin = Miss Smith.

16. For bt. of Evans. Matrimony. Delaval = Lovegrove: Clara = Miss Fisher:—with Point of Honour. Durimel = Egerton: Mrs. Melfort = Miss Smith: Bertha = Miss Fisher:—and Hob in the Well. Hob = Evans:—Evans had a considerable degree of low humour, and played some parts, particularly old men, very well—but to please the gallery, he frequently inserted so much nonsense in his parts, that his acting was abominable.

18. Blisset acted Falstaff and Fribble.

21. School for Wives. Belville = Egerton: Torrington = Lovegrove: Mrs. Belville = Miss Smith.

25. Which is the Man? Beauchamp = Wrench: Lady Bell = Miss Smith: Sophy Pendragon = Miss Fisher.

30. Venetian Outlaw. Vivaldi = Egerton: Rosara = Miss Smith:—with Sultan. Roxalana = Miss Smith.

June 5. John Bull. Job Thornberry = Wrench: Lady Caroline = Miss Smith.

6. School of Reform. Tyke = Mallinson : General Tarragon = Lovegrove : Mrs. Ferment = Miss Smith : Mrs. Nicely = Mrs. Didier :—with Raising the Wind. Diddler = Wrench.

15. Who wants a Guinea? Solomon Gundy = Mallinson : Jonathan Oldskirt = Lovegrove.

29. Three Weeks after Marriage. Sir Charles and Lady Racket = Wrench and Miss Smith : Drugget = Lovegrove.

July 13. Last night of ever performing in the old theatre. Venice Preserved. Jaffier = Wrench : Belvidera = Miss Smith, her last app. in Bath.

Miss Smith, deeply sensible how much her talents (such as they are) have been drawn forth and improved by the kind approbation of the Public of this City, could not take her departure without venturing to express her warm sense of gratitude for their very many favours * * she has received an offer of a principal situation at C. G., which the liberality of her present employers has enabled her to accept—an engagement she should enter upon with fear and trembling, but for the example, that whenever a Performer has obtained the applause of this discriminating audience, it has generally been confirmed by the indulgence and generosity of the Metropolis.

MASSINGER.

Gifford in 1805 published Massinger's works—his edition is generally considered as much more correct than those which preceded it.

Introduction—Gifford says—" Philip Massinger " was born in 1584 * * a close and repeated peru- " sal of his works has convinced me that he was " a Catholick—the Virgin Martyr, the Renegado, " the Maid of Honour, exhibit innumerable proofs " of it * * he died in 1640."

" Massinger wrote about 9 plays, which no longer " exist—English literature has seldom sustained a " greater loss than by the strange conduct of War- " burton, (Somerset Herald) who, after carefully " collecting above 50 manuscript plays, lodged them " in the hands of an ignorant servant—and when " after a lapse of years he revisited his hoards, he " found that his cook had applied them to the cover- " ing of his pies—he came however in time to pre- " serve 3 dramas from the general wreck—The Se- " cond Maid's Tragedy, the Bugbears, and the " Queen of Corsica—these are said to exist in ma- " nuscript without any advantage to the public— " when it is considered at how trifling an expense " a manuscript play may be placed beyond the " reach of accident, the withholding it from the " press will be allowed to prove a strange indiffe- " rence to the ancient literature of the country—the

" fact however seems to be, that these treasures are
" made subservient to the gratification of a spurious
" rage for notoriety—it is not that any benefit can
" accrue from them either to the proprietors or
" others, that manuscripts are now hoarded, but
" that A. or B. may be celebrated for possessing
" what no other letter of the alphabet can hope to
" acquire—nor is this all—the hateful passion of
" literary avarice (a compound of vanity and envy)
" is becoming epidemick, and branching out in every
" direction—it has many of the worst symptoms of
" that madness which once raged among the Dutch
" for the possession of tulips—here, as well as in
" Holland, an artificial rarity is first created, and
" then made a plea for extortion, or a ground for
" low-minded and selfish exultation * * here an old
" manuscript is brought forward, and after a few
" copies are printed, the press is broken up, that
" there may be a pretence for selling them at a price
" which none but a collector can reach * * books
" are now purchased at extravagant rates, not be-
" cause they are good, but because they are scarce."

Vol. 1.

1. Virgin Martyr—this T. was revived at T. R. in 1668—see Feb. 27 —— Dioclesian orders the Christians to be persecuted — Theophilus is a most zealous persecutor of them—he directs his 2 daughters to convert Dorothea to Paganism — she converts them to Christianity—Theophilus kills them —in the 4th act, Dorothea suffers Martyrdom—An-

toninus, who was in love with her, dies—Theophilus at last becomes a Christian himself—he is tortured on the stage—before his death he sees, in a vision, Dorothea, Antoninus, and his 2 daughters, crowned, and in white robes—Dorothea is more glorious than the others—in the 1st 4 acts, Theophilus is attended by an evil Spirit as his secretary—Dorothea is attended by a good Spirit as her page.

Virgin Martyr was altered by Griffin, and brought out at Richmond in 1715—Griffin omits the good and evil Spirits—and the comic characters of Hircius and Spungius—in the 5th act, Dorothea appears to Theophilus instead of the good Spirit—the Ghost of Sapritius appears to him instead of the evil Spirit —Theophilus had ordered his daughters to be killed —but their lives are saved by the Captain to whom he gives the order—Griffin most absurdly changes the name of Theophilus to Theopilus—he consolidates the 3 Kings of Pontus, Epire, and Macedon into one character—in the dedication and Epilogue, he speaks slightingly of the play—perhaps with the view that he might not be suspected of having stolen it—Griffin in 1715 was a young actor—he acted Sapritius—and Harper, Theopilus—the altered play was called, Injured Virtue, or the Virgin Martyr.

2. Unnatural Combat——this T. was printed in 1639—it is said to have been acted at the Globe——Malefort Sen. had poisoned his first wife to make room for a second—by the first he has a son—by the second a daughter, called Theocrine—the father and son are sworn enemies—the son had turned pirate and apostate—as the father is admiral of Marseilles, he is accused of having a secret understanding with his son—

he vindicates himself on that point in a satisfactory manner—the son sends the father a challenge—the father eagerly accepts it—they meet in the 2d act—the son gives a hint of the cause of his enmity to his father—at the mention of the word *mother*, Malefort Sen. begins the combat—Malefort Jun. is killed—Theocrine is to be married to Beaufort Jun. with her father's approbation—on the day appointed for the wedding, Malefort Sen. is anxious to the last degree that his daughter should be dressed to the best advantage—he is so lavish in her praises, that something more than fatherly love is suspected—he puts off the marriage—in the 4th act, he acknowledges to Montreville that he has an incestuous passion for his daughter—he enjoins Montreville to shut her up in the fort, of which he is master—and on no consideration to suffer him to see her again—Montreville carries Theocrine to the fort by force—Malefort is sorry that he had parted from Theocrine—he determines to gratify his lust at all hazards, if he can once more get Theocrine into his power—Montreville is for some time deaf to Malefort's importunities—he at last orders his soldiers to thrust Theocrine forth—she tells her father that Montreville has ravished her—and dies—Malefort is killed by a flash of lightning—Beaufort Sen., the governor of Marseilles, refers Montreville's sentence to the King—there are some comic characters—this is on the whole a fine play.

3. Duke of Milan—see D. L. March 9 1816.

As these 3 plays are not mentioned among the dramatic pieces "read and allowed" by Sir H. Herbert, whose account commences with 1622, they were probably acted before that time. *(Gifford.)*

Vol. 2.

4. Bondman—see D. L. June 8 1719.

5. Renegado—this T. C. was first acted April 17 1624—seemingly at the private house in D. L.—it is one of the few old plays printed with the cast—— Asambeg = John Blanye: Mustapha = John Sumner: Vitelli = Mich. Bowyer: Francisco = Wm. Reignalds: Antonio Grimaldi = Wm. Allen: Carazie = Wm. Robins: Gazet = Ed. Shakerley: Donusa = Ed. Rogers: Paulina = Theo. Bourne:—the Renegado is Grimaldi—on a solemn day of devotion at Venice, he had publickly insulted the religion of his country in the grossest manner—after which, he had turned pirate—he had carried off Paulina, the sister of Vitelli, and sold her to Asambeg, the viceroy of Tunis—Asambeg had fallen desperately in love with her—Vitelli comes to Tunis in the hope of redeeming his sister—he is accompanied by Francisco, who is a Jesuit, and his particular friend—Vitelli is disguised as a merchant—here the play begins—Donusa, the niece of the Grand Signior, resides at Tunis—he recommends Mustapha to her for her husband—Donusa prevails on Mustapha to attend her to the Mart—she falls in love with Vitelli—she breaks a quantity of glass in his shop—and directs him to bring his bill to her on the next day—Vitelli visits her, and they soon become on the most intimate footing—Vitelli confesses to Francisco all that had passed between himself and Donusa—on his next visit to Donusa, he declines her solicitations—Asambeg and Mustapha overhear their conversation—Vitelli is sent to pri-

son—and Donusa placed under a guard—Donusa is condemned to death, unless she can convert Vitelli to the religion of Mahomet—she attempts to do so, but is herself converted by Vitelli——Grimaldi in the 1st act is a hardened ruffian—Asambeg confiscates his property—in the 3d act, Grimaldi enters in rags—he is quite an altered man—he reflects on his past life almost with despair—Francisco infuses religious principles into him—and Grimaldi is seriously penitent—in the 5th act, Asambeg condemns Donusa and Vitelli to instant death—he suspends their execution for 12 hours at the request of Paulina—Donusa and all the Christians make their escape from Tunis in Grimaldi's ship—Gazet, Vitelli's servant, is a comic character—this is a very good play—there is no dramatic writer, who introduces allusions to the ancient mythology, and to the Greek and Roman History, with so much propriety as Massinger—but in this play he is not correct—he makes Donusa talk of Hippolitus, the Virgin huntress, &c.—things which a Turkish Lady cannot be supposed to have heard of.

6. The Parliament of Love was licensed June 3 1624, and acted at the Cockpit in D. L.——Gifford has vastly to his credit rescued it from oblivion—it existed only in an imperfect state in the possession of Malone—the Manuscript was in a forlorn condition—several leaves were torn from the beginning—and the top and bottom of every page were wasted by damps, to which it had been formerly exposed—on examination Gifford had the satisfaction to find that a considerable part of the 1st act, which was supposed to be lost, yet existed—and that a certain degree of attention, which he was not unwilling to be-

stow on it, might recover nearly the whole of the remainder.

This is a very good play—the plot is founded upon those celebrated Courts, or Parliaments, of Love, said to be holden in France during the 12th, 13th and 14th centuries, for the discussion of amorous questions, and the distribution of rewards and punishments among faithful and perfidious lovers * * in France the existence of these Parliaments has been discussed with much warmth * * but as their reality was not doubted in Massinger's time, he had sufficient authority for his fable—add too, that he has given the establishment a dignity which renders its decisions of importance. (*Gifford.*)

The 5th act represents a Court of Justice for offences connected with love—Perigot accuses Chamont, a nobleman, for having caused him to be tost in a blanket, and severely beaten—Novall accuses Dinant, a physician, for having by a potion reduced him to impotency—Chamont and Dinant allege that Perigot and Novall had attempted to debauch their wives—Bellisant is a young and rich lady, who indulges herself in all innocent pleasures, but preserves her virtue inviolate—Clarindore had made love to her somewhat rudely, and was by her orders turned out of doors—he made a second attempt, and she pretended to comply with his wishes, exacting however a promise of secrecy from him—he had immediately boasted of his good fortune—she arraigns him for breach of his promise—it turns out that he had passed the night with his own wife, whom Bellisant had engaged in her service, under the disguise of a Moor—Clarindore, Perigot and Novall are sen-

tenced to make open confession of their faults—Cleremond, having been on the point of marriage with Leonora, had pressed her to wave the ceremony—she resented this highly, and enjoined him as a penance to kill his best friend—he had fought with his best friend, Montrose, but was worsted—a report was raised that he had killed Montrose—Cleremond, when accused of the murder, pleads that Leonora is more guilty than himself—the sentence of the court is, that they should be married—that Cleremond should be beheaded, and that Leonora should be confined in a small prison to be built over his grave—Montrose who had been brought in upon a bier as dead, starts up alive, and claims the hand of Bellisant, who, supposing him to be dead, had acknowledged her love for him—Cleremond's punishment is remitted——in many of our best old plays there are weak scenes, or superfluous characters—in this play there is nothing that does not contribute to the carrying on of the plot—that part of it which concerns Cleremond and Leonora has a striking resemblance to the serious part of Webster's Cure for a Cuckold—see Cure for a Cuckold, vol. 2 p. 90.

7. Roman Actor—this T. was printed with the cast—Domitianus Cæsar = J. Lowin: Paris = J. Taylor: Ælius Lamia = T. Pollard: Junius Rusticus = Rob. Benfield: Palphurius Sura = W. Patricke: Parthenius = R. Sharpe: Aretinus = E. Swanstone: Æsopus = R. Robinson: Latinus = C. Greville: Philargus = A. Smith: Domitia = J. Tompson: Domitilla = J. Hunnieman: Julia = W. Trigge: Cænis = A. Gough:—for the plot see L. I. F. June 13 1722.

8. Great Duke of Florence—Giovanni, the nephew and heir of the Duke, had been 3 years under the tuition of Charomonte—he had fallen in love with Lidia, Charomonte's daughter—she had fallen in love with him—in the 1st act, Contarino comes to Charomonte's villa with an order from the Duke for Giovanni to repair to Court—Contarino makes a report to the Duke of Lidia's great beauty and accomplishments—the Duke sends his favourite, Sanazarro, to Charomonte's to ascertain the truth of Contarino's report—Sanazarro falls in love with Lidia—this induces him to represent Lidia to the Duke in a manner very different from what she really is—Sanazarro prevails on Giovanni to join him in the imposition practised on the Duke—the Duke suspects the truth of what Sanazarro and Giovanni have said—he goes to Charomonte's himself—Lidia had been previously informed by Giovanni of the Duke's intention—she makes her woman, Petronella, present herself to the Duke as Lidia—the Duke detects the imposture—he is very angry with Sanazarro and Giovanni—he orders them to be confined in separate apartments—at the conclusion he is prevailed on to forgive them—Sanazarro marries the Dutchess of Urbin—Giovanni marries Lidia——this piece was printed in 1636—it had been acted at the Phœnix in D. L.—it is on the whole a good play—the serious scenes are very well written—there are some poor comic characters, but they occupy only a small part of the play—the plot is founded on the story of Athelwold and Elfrida.

Vol. 3.

9. Maid of Honour—see D. L. Jan. 27 1785.

10. Picture—this Play was printed with the cast—Ladislaus = R. Benfield: Ferdinand = R. Sharpe: Eubulus = J. Lowin: Mathias = J. Taylor: Ubaldo = T. Pollard: Ricardo = E. Swanstone: Julio Baptista = W. Pen: Hilario = J. Shancke: Honoria = J. Thomson: Sophia = J. Hunnieman: Acanthe = A. Goffe: Corisca = W. Trigge:—for the plot see C. G. Nov. 8 1783.

11. Emperor of the East—this play was printed in 1632—it had been acted at Black Friars and the Globe—Pulcheria is sister to Theodosius, and Protectress of the Empire—Athanais is the daughter of a pagan philosopher, who had been deprived of her patrimony by her brothers—she appeals to Pulcheria for redress—Pulcheria not only takes her under her care, but presents her to the Emperor—he falls in love with her, and marries her almost immediately—she is however previously baptized, and has the name of Eudocia given to her—in the 3d act, Theodosius has assumed the reins of government—he signs all petitions without reading them—Pulcheria, to cure him of his folly, presents a paper by which the Emperor gives her his wife as a slave—Theodosius signs it—and Pulcheria's stratagem has the desired effect—thus far the plot proceeds well—the remainder of it is silly—a countryman presents Theodosius with a very fine apple—he sends it to Eudo-

cia—she sends it to Paulinus—he sends it to Theodosius—the Emperor asks Eudocia what she has done with the apple—she solemnly declares that she has eaten it—Theodosius produces the apple, and Eudocia is disgraced, the Emperor suspecting her of an improper intimacy with Paulinus—in the last act, Eudocia confesses her sins to Theodosius, who is disguised as a Friar, but protests that she had never been unchaste—Theodosius is reconciled to her, and Paulinus turns out to be an Eunuch—many parts of this play are very well written—particularly those in which Pulcheria is concerned—but the Emperor of the East is on the whole very inferiour to the generality of Massinger's plays—for the history on which it is founded see Gibbon ch. 32—he observes that the celebrated story of the apple is fit only for the Arabian Nights, where something not very unlike it may be found—Massinger represents Paulinus as an elderly man—eaten up with the gout—Gibbon says —" the uncommon beauty of Paulinus encouraged " the secret rumour, that his guilt was that of a suc- " cessful lover, but the Empress protested with her " dying breath, that she had never transgressed the " bounds of innocence and friendship"——In the 1st scene Paulinus says of Pulcheria—

——————— " She, by her example,
" Hath made the court a kind of academy."

Massinger seems to have pronounced the last word as it is pronounced in Greek and Latin, and as it ought to be in English—see Lee's Theodosius D. G. 1680.

12. Fatal Dowry—see Fair Penitent L. I. F. 1703.

13. New way to Pay Old Debts—see D. L. Oct. 19 1748.

Vol. 4.

14. City Madam—see D. L. April 29 1783.

15. Guardian—this play was licensed by the Master of the Revels in 1633, but not printed till 1655—Severino, having killed his wife's brother in a quarrel, is banished—he becomes the captain of some banditti—Iölante and Calista, his wife and daughter, continue at Naples—Calista makes love to Adorio—he acknowledges her deserts, but protests against marriage—Caldoro makes honourable love to Calista—she treats him with civility, but gives him no hopes—Durazzo, Caldoro's Guardian, is a merry old gentleman, who does every thing in his power to promote his ward's happiness—in the 2d act, Adorio becomes inclined to marry Calista—the time is fixed for her elopement with him—in the dark she elopes with Caldoro, mistaking him for Adorio—Adorio carries off Mirtilla, Calista's woman, mistaking her for Calista—Iölante falls in love with Laval—she prepares a banquet for him—Severino enters in disguise—he soon perceives that she expected a gallant—he binds her, and retires with the tapers to consider what vengeance he shall inflict on her—her confidant, Calipso places herself in Iölante's room—Severino returns in the dark—wounds Calipso in her arms, and cuts off her nose—he leaves her—Iölante resumes

her place—Severino enters with a light — Iölante prays that, if she has not been guilty of any crime, her nose may be restored—Severino, on finding her face whole, is reconciled to her—Massinger has here shown great want of judgment—the cutting off of Calipso's nose is an unpleasant incident, and one that must be very awkward in representation—the supposed miracle is ridiculous—in Boccace—Day 7 Novel 8—a similar story is told in a more probable manner—Adorio, on taking off Mirtilla's mask, is much disappointed at finding he has carried off the maid instead of the mistress—Mirtilla is violently in love with Adorio—he slights her—Calista finds Adorio asleep with his head in Mirtilla's lap—she renounces her love to Adorio, and gives her hand to Caldoro—the King of Naples, having heard much of Severino's justice in the distribution of the booty taken by the banditti, determines to be an eye witness of it—he disguises himself, and is brought by the banditti, with most of the other characters, before Severino—Laval turns out to be Iölante's brother, who was supposed to have been killed—Severino is pardoned—Adorio, finding Mirtilla to be by birth a gentlewoman, marries her——this is on the whole a good play—Durazzo is the best character—the Guardian was acted at Black Friars.

16. Very Woman, or the Prince of Tarent—this play was licensed in 1634, but not printed till 1655—it had been acted at Black Friars—Don Antonio, the Prince of Tarent, is in love with Almira, the daughter of the Viceroy of Sicily—she is in love with Don Cardenes, the son of the Duke of Messina—Pedro, the Viceroy's son, and Leonora, the Duke's

niece, are mutually in love—Almira not only treats Antonio with contempt, but declares that of all mankind she loaths him the most—Pedro and Antonio are great friends—Pedro requests Almira to allow Antonio to take leave of her in person—she refuses—Cardenes insults Antonio—they fight—Cardenes is apparently killed—Antonio makes his escape—Almira mourns for Cardenes as his widow—Antonio is taken at sea by a Turkish pirate—he is brought back to Sicily, and sold for a slave to Cuculo—he is dressed as a Turk—Pedro and Almira do not know him—Borachia, the wife of Cuculo, is governess to Almira and Leonora—she refuses Pedro admission to Leonora—he applies to Antonio—Antonio promises his assistance, and recommends Pedro to send 2 or 3 bottles of strong wine—Borachia gets drunk—Almira now falls violently in love with Antonio—some pirates attempt to carry off Almira and Leonora—Antonio rescues them—Cardenes recovers from his wounds—a physician not only cures his body but his mind—at the conclusion Antonio resumes his former shape—Cardenes requests Antonio to forgive his rude behaviour—he resigns Almira to him—Antonio and Pedro are united to Almira and Leonora—this is on the whole a good play, but the main circumstance of the plot is improbable——see Obstinate Lady 1657.

17. Bashful Lover—see C. G. May 30 1798.

18. Old Law—the scene lies in Epire—the Duke makes a law, that all old men of 80, and all old women of 60 should be put to death—Simonides pretends to be sorry for the approaching death of his father, Creon, but is really impatient to have the law

executed—Cleanthes is distressed at the thoughts of losing his father, Leonides—Cleanthes, with the assistance of his wife, Hippolita, conceals Leonides in a remote lodge—he passes over the stage with a funeral procession, as if his father had died a natural death—Lysander is not quite 80—his young wife, Eugenia, is very desirous of being a widow—but she plays the hypocrite so well, that Hippolita believes her to be sincere, and tells her the device by which she and her husband had preserved Leonides—Eugenia admits the addresses of Simonides and other suitors—Cleanthes reproaches her sharply for her conduct—Simonides by her desire informs the Duke that Leonides is concealed—Leonides is discovered, and Cleanthes is sent to prison—in the last act it appears that the law had been executed in pretence only—all the old men are brought in alive—Cleanthes and Hippolita are rewarded—but Simonides and Eugenia are not sufficiently punished—in the 3rd act, Gnotho, the clown, bribes the clerk of the parish to alter the register, and make his wife a year older than she really is——the plot of this C. is absurd, but the play on the whole is not a bad one—it was acted at Salisbury House, but not printed till 1656—it is said to have been written by Massinger, Middleton, and Rowley in conjunction—Gifford attributes the greater part of it to Middleton and Rowley.

Gifford says—" the Restoration did little for Mas-
" singer * * the Bondman and the Roman Actor
" were *at length* brought forward by Betterton, who
" probably conceived them to be favourable to his
" fine powers of declamation—we are told by Downes
" that he gained great applause in *them*—I can find

"but two more of Massinger's plays which were acted "in the period immediately following the Restora- "tion, the Virgin Martyr and the Renegado—I have "indeed some idea that the Old Law should be add- "ed to the scanty list—but having mislaid my memo- "randum, I cannot affirm it."

Pepys saw the Bondman March 1 1661——and the Virgin Martyr Feb. 27 1668——Gifford may be correct as to the revival of the Roman Actor and the Renegado, but it would have been a satisfaction to one, if he had told us from whence he gained his information—Downes does not mention the Roman Actor, nor the Renegado—and Langbaine does not speak of any one of Massinger's plays as revived after the Restoration.

D. L. 1805-1806.

Sept. 14. Country Girl. Miss Peggy = Mrs. Jordan.

17. Spoil'd Child, by Miss Fisher.

19. Wonder. Don Pedro = Mathews: Gibby = Dormer, 1st app.: Flora = Mrs. Dormer, 1st app:—rest as before.

21. Henry 4th. Falstaff = S. Kemble: Hotspur

= Elliston : King = Wroughton : Prince of Wales = H. Siddons, 1st app. there : Prince John = Tokely : Francis = Collins : Carriers = Mathews and Wewitzer : Lady Percy = Mrs. Powell : Mrs. Quickly = Mrs. Sparks : with Lying Valet, by Collins.

24. Romeo and Juliet, by Elliston and Mrs. H. Siddons, her 1st app. there.

Oct. 1. Merry Wives. Falstaff = S. Kemble.

3. Soldier's Daughter. Malfort Jun. = H. Siddons, 1st time : Mrs. Malfort = Mrs. H. Siddons, 1st time : with Of Age To-Morrow. Baron Piffleberg = Mathews, 1st time.

7. H. Siddons acted Romeo, 1st time.

8. Belle's Stratagem. Sir G. Touchwood = H. Siddons.

9. Not acted 10 years, Constant Couple. Sir Harry Wildair = Elliston, 1st time : Col. Standard = Barrymore, 1st time : Beau Clincher = Bannister : Alderman Smuggler = Dowton, 1st time : Clincher Jun. = Collins, 1st time : Lady Lurewell = Mrs. Powell : Angelica = Miss Mellon, 1st time :—with Wedding Day. Sir Adam Contest = Cherry : Lady Contest = Mrs. Jordan :—The Constant Couple was acted about 4 times——it was to have been performed on Saturday the 5th, but the play was changed—on the 7th one of the newspapers abused Elliston, &c. for having acted very badly—a striking proof of what little dependance is to be placed on newspaper criticisms.

10. Jealous Wife. Lady Freelove = Mrs. Sparks, 1st time.

11. Othello. Othello = Elliston, 1st time : (that is at D. L.) Iago = Barrymore : Cassio =

Bartley: Desdemona = Mrs. H. Siddons: Æmilia = Mrs. Powell.

14. Busy Body. Sir F. Gripe = Dowton, 1st time.

16. As you like it. Adam = Powell, 1st time: Rosalind = Mrs. Jordan:—with Doctor and Apothecary. Dr. Bilioso = Mathews, 1st time.

17. Macbeth. Macbeth = Elliston, 1st time: Macduff = Raymond: Banquo = H. Siddons, 1st time: Lady Macbeth = Mrs. Powell:——with Bon Ton. Davy = Collins.

18. Rivals. David = Collins: Julia = Mrs. H. Siddons, 1st time: (there)—with Youth, Love and Folly, 9th time.

23. All in the Wrong. Beverley = Elliston.

29. Never acted, Prior Claim. Col. Raymond = Barrymore: Henry Mortimer = Elliston: Young Freeman = De Camp: Lounger (his friend) = R. Palmer: Sir William Freeman = Dowton: Patrick O'Shatter (servant to Col. Raymond) = Johnstone: Alec Mac Gregor = Dormer: Robin = Collins: Maria (daughter to Sir William) = Miss Duncan: Emily (her friend) = Mrs. H. Siddons: Fanny (wife to O'Shatter) = Miss DeCamp:—acted about 10 times —Maria, when very young, had been contracted to Raymond—he is supposed to have been killed at the siege of Seringapatam, and to have been dead 4 years —the play begins on the day of the intended marriage of Mortimer and Maria—she is in love with Mortimer, but had only felt an esteem for Raymond —Raymond makes his appearance in the nick of time, and claims Maria—Maria refuses to marry Raymond, but promises not to marry any other person, unless Raymond will wave his Prior Claim to her—Morti-

mer and Maria have a conference—they agree that under the existing circumstances they must part for ever—Raymond resigns Maria to Mortimer—Young Freeman marries Emily——this C. was written by Pye and Arnold—the plot is a good one—and the dialogue is well written, but there is a sad want of animation——many of the scenes are dull—Patrick and Fanny O'Shatter are poor characters.

Nov. 2. Siege of Belgrade. Yuseph = Mathews, 1st time: Katharine = Miss De Camp, 1st time.

8. Citizen. Old Philpot = Mathews.

11. Prior Claim, with (1st time) a Melo Dramatic piece to commemorate the Victory and Death of Lord Viscount Nelson—Elliston—Braham—Bartley—Mrs. Powell and Mrs. Bland—Oulton attributes this temporary trifle to Cumberland.

12. Never acted there, Cabinet. Orlando = Braham: Whimsiculo = Bannister: Peter = Dowton: Marquis de Grand Chateau = Mathews: Floretta = Sig. Storache: Constantia = Mrs. H. Siddons.

13. Suspicious Husband.

15. Bold Stroke for a Wife.

18. Wheel of Fortune. Capt. Woodville = Bartley, 1st time:— with, never acted, Weathercock. Tristram Fickle = Bannister: Old Fickle = Cherry: Briefwit = Mathews: Variella (his ward) = Miss De Camp:—acted near 30 times —— Old Fickle reproaches his son for the changeableness of his disposition—Tristram says he is resolutely bent on studying the law—he makes a long speech as a barrister—he next talks of the stage—then of physic—and then of the army—in the 2d act he turns gardener, and afterwards quaker — Variella addresses

Tristram, first as a Savoyard, and then as a Quaker —at the conclusion they are united——this is a moderate F. by Allingham — Briefwit is the best character.

20. West Indian. Varland = Cherry, 1st time.

21. Haunted Tower. Lewis = Mathews, 1st time: Lady Elinor = Mrs. Mountain, 1st time.

26. Honey Moon. Jaquez = Dowton, 1st time there.

28. Soldier's Daughter. Frank Heartall = Elliston: Widow Cheerly = Miss Duncan, 1st time.

30. Bon Ton. Davy = Mathews, 1st time.

Dec. 2. Provoked Husband. Lord Townly = Elliston, 1st time: John Moody = Mathews: Squire Richard = De Camp, 1st time: Lady Grace = Mrs. H. Siddons.

5. Mountaineers. Kilmallock = Johnstone.

6. Beaux Stratagem, with (never acted) a Melo-Drama called the Sleeping Beauty. Launcelot = Mathews: Ellen = Miss De Camp:——this piece is founded on the childish story—it is attributed to Skeffington, who very properly has not printed it—it was gotten up with great splendour, and acted with success—Miss De Camp played a toothless old woman particularly well.

10. Never acted, School for Friends. Sir Edward Epworth = Barrymore: Lord Belmour (his friend) = Elliston: Sir Felix Mordant (uncle to Sir Edward) = Wroughton: Hardy (uncle to Mrs. Hamilton) = Dowton: Mathew Daw (a quaker and watchmaker) = Mathews: Lady Courtland (a woman of fashion) = Miss Pope: Mrs. Hamilton = Mrs. Jordan: Miss Emily (grandaughter to Lady Courtland) = Mrs. H.

Siddons: Lucy (maid to Mrs. Hamilton) = Miss Mellon:—acted 25 times——Sir Edward Epworth is privately married—he had deserted his wife and child, not however without placing a sum of money in the hands of his bankers, out of which his wife was to receive £80 quarterly—Lady Epworth had assumed the name of Mrs. Hamilton—Sir Edward has ruined himself by gaming—Lady Courtland has a considerable mortgage on his estate—Lord Belmour falls in love with Mrs. Hamilton, not knowing who she really is—in the 4th act he discovers that she is married to Sir Edward—he brings about an interview between Sir Edward and Mrs. Hamilton—Sir Edward is surprised at finding that Mrs. Hamilton is his wife—he acknowledges his ill behaviour to her—she forgives him—Sir Felix is reconciled to his nephew—Lord Belmour marries Emily——this C. was written by Miss Chambers—it is on the whole a tolerable play—but it seems liable to one serious objection—in the 1st act Mrs. Hamilton is informed by letter, that her quarterly allowance had been received by some person who was authorized by her husband—it afterwards appears that Sir Edward's name had been forged, and that the forgery had been committed by Lady Courtland—the note falls into the hands of Sir Felix, who threatens to put the law in force against Lady Courtland, unless she will give up the mortgage on Sir Edward's estate—she is obliged to do so—this is a forced incident—Lady Courtland is destitute of any good principle, but she is not such a fool as to commit a forgery, either for the sake of such a sum as £80, or for the sake of widening the breach between Sir Edward and his wife.

16. Douglas—the Young Roscius made his 1st app. this season.

21. Lovers' Vows. Frederick = Young Roscius: Anhalt = H. Siddons: Amelia = Mrs. H. Siddons.

26. Cherry acted Tony Lumpkin, 1st time.

31. Young Roscius acted Hamlet.

Jan. 2. Young Roscius acted Macbeth, 1st time.

14. Young Roscius acted Romeo.

17. Duenna. Don Jerome = Mathews, 1st time.

18. Distressed Mother. Orestes = Young Roscius, 1st time: Pyrrhus = Barrymore: Hermione = Mrs. Powell, 1st time: Andromache = Mrs. Ansell, 1st time.

22. Never acted, Travellers, or Music's Fascination.

Act 1st. The scene lies in China—the Emperour = Powell: Zaphimiri (the Prince of China) = Elliston: Koyan (his companion) = Braham: O'Gallagher = Johnstone: Delvo (an old gardener) = Mathews: Celinda = Mrs. Mountain: Mindora (mother to Koyan and Celinda) = Mrs. Powell:—the Emperour determines that his son should travel—Zaphimiri is attended by Koyan, O'Gallagher, Mindora and Celinda—Celinda is disguised as a page.

Act 2d. Grand Vizier = Bartley: Parazade = Mrs. Mathews: Safie = Mrs. Bland:—the Travellers arrive in Turkey—the Prince is received in state by the Grand Vizier—the Prince falls in love with Parazade, and gets into the haram—the Vizier sends him to prison—the Prince makes his escape by the contrivance of Celinda.

Acts 3d and 4th. Duke Posilipo = Holland: Marchioness Merida = Sig. Storache:—the Travellers

arrive in Italy—the Prince falls in love with the Marchioness—the Duke becomes jealous, and hires some assassins to murder him—Celinda contrives to save the Prince's life—one of the assassins wounds the Duke, supposing him to be the Prince.

Act 5th. Admiral Lord Hawser = Dowton: Ben Buntline = Bannister: — the Travellers arrive in England, or rather off the English coast—the entire stage is formed into the representation of the Quarter-deck of a Man of War—Lord Hawser proves to be the husband of Mindora, and the father of Koyan and Celinda—the Prince determines to make Celinda his wife——this is an indifferent Op. by Cherry—as a Spectacle it had great merit—O'Gallagher is a botch—the clap-traps are contemptible—acted about 26 times.

28. Castle Spectre. Osmond = Young Roscius, 1st time: Reginald = H. Siddons, 1st time: Angela = Mrs. H. Siddons, 1st time.

Feb. 7. Three Weeks after Marriage. Sir Charles Racket = Elliston, 1st time: Drugget = Dowton: Lady Racket = Mrs. Jordan.

8. Never acted, Broken Gold, in 2 acts—written and composed by Dibdin Sen. Current = Mathews: Trawl = Bannister: Constance = Mrs. Mountain: Peggy = Mrs. Bland :—damned—Songs only printed —the Editor of the B. D. says this Opera came out at C. G.

11. Prize. Label = Mathews, 1st time: Juba = Miss Kelly.

12. For bt. of the Widow of the late celebrated Thomas King, Comedian. School for Friends, with Thalia's Tears—a Sketch to the memory of King

written by Cherry. Thalia = Mrs. Jordan:—Vocal parts by Braham, &c.—for the particulars of what was done on this evening see B. D.—there are said to have been near £600 in the house.

15. Revenge. Zanga = Young Roscius, 1st time.

March 1. Not acted 20 years, Merope. Dorilas = Young Roscius: Polyphontes = Raymond: Narbas = Powell: Merope = Mrs. Powell.

8. Love for Love. Valentine = Elliston, 1st time: Foresight = Mathews, 1st time: Ben = Bannister: Tattle = R. Palmer: Sir Sampson Legend = Dowton: Scandal = Barrymore: Jeremy = De Camp: Angelica = Miss Duncan, 1st time: Mrs. Frail = Miss Pope: Miss Prue = Mrs. Jordan: Mrs. Foresight = Mrs. Johnstone.

20. Who's the Dupe? Doiley = Dowton, 1st time.

29. Not acted 20 years, Earl of Warwick. Warwick = Young Roscius: King Edward = H. Siddons: Margaret of Anjou = Mrs. Powell: Lady Elizabeth Gray = Mrs. H. Siddons.

April 8. Wheel of Fortune, with, never acted, Forty Thieves. Ali Baba (the poor brother, a wood cutter) = Bannister: Ganem (his son) = Kelly: Cassim Baba (the rich brother) = Dormer: Mustapha (cobler of Bagdad) = Mathews: Abdallah (captain of the Thieves) = H. Siddons: Hasarac (second captain) = De Camp: Morgiana (slave to Cassim Baba) = Miss De Camp: Cogia (wife of Ali Baba) = Mrs. Bland: Zaide (wife of Cassim Baba) = Mrs. Dormer: Zelie (daughter of a Bashaw) = Mrs. Mathews: Ardenelle (Fairy of the Lake, protectress of Ali Baba's family) = Mrs. H. Siddons:—this piece was very successful—Ward, who married Mrs. She-

ridan's sister, having expressed his intentions of writing for the stage, Sheridan gave him an unlimited power to order scenes, machinery, &c. — Ward turned the story of the Forty Thieves in the Arabian Nights into a Drama—when it came to bè read in the Green room, it was the general opinion, that even the magnificence which had been prepared for it, could not save it from damnation—Sheridan, in this emergency, desired Kelly to get some person to write a piece on the same story, so as to suit with the scenes, &c. which were all ready—Kelly went in a great hurry to a Gentleman in the Temple who had written with success for the stage—this Gentleman declined the business—Kelly then applied to Colman Jun., who wrote the dialogue, but did not print it—there is however an Irish edition of the Forty Thieves.

14. Sig. Storache's bt. Cabinet, with My Grandmother. Vapour = De Camp: Dicky Gossip (for that night only) = Bannister:—in the first bills the English Fleet was advertised. Mainmast = Bannister: Philip = Mathews.

18. Constant Couple. Clincher Jun. = Mathews, 1st time.

19. Barbarossa. Achmet = Young Roscius.

21. Mrs. Jordan's bt. Not acted 16 years, Discovery. Sir Anthony Branville = Bannister: Lord Medway = Powell: Sir Harry Flutter = Elliston: Col. Medway = H. Siddons: Lady Flutter = Mrs. Jordan: Mrs. Knightly = Miss De Camp: Lady Medway = Mrs. Ansell: Miss Richley = Mrs. H. Siddons: Louisa Medway = Miss Boyce:—with, not acted 20 years, Register Office. Le Brush = Bannis-

nister : Irishman = Cherry : Frenchman = Wewitzer : Scotchman = Dormer : Mrs. Slatternella Doggerel (for that night only) = Mrs. Jordan.

23. Mrs. Powell's bt. Not acted 10 years, Alexander the Great. Alexander = Elliston : Clytus = Raymond : Lysimachus = H. Siddons : Cassander = Bartley : Statira = Mrs. Powell : Roxana = Mrs. Johnstone.

28. Bannister's bt. Not acted 20 years, Gamesters. Wilding = Bannister : Hazard = De Camp : Barnacle = Dowton : Nephew = Mathews : Penelope = Mrs. Jordan : Mrs. Wilding = Mrs. Powell :—with, never acted, Invisible Girl. Capt. All-clack = Bannister : Lord Flutter = Fisher : Moses = Webb : Mrs. All-clack = Miss Tidswell : Fac simile Lord Flutter, Moses, and Mrs. All-clack = Bannister : Sir Christopher Chatter = Male : Harriet (the Invisible Girl) = Mrs. Bland :—and My Grandmother. Dicky Gossip = Bannister.

Invisible Girl. Capt. All-clack is in love with Harriet, whom he is about to marry at the end of the piece—he speaks nearly the whole of it—he seldom or never lets the persons who are on the stage with him, proceed beyond one word in their intended speeches—the actor who attempts this part with any prospect of succeeding in it, must have a versatility of talent, and a happy memory—if he should pause a moment for the Prompter, the part would be spoilt —this laughable Interlude was written by Hook—the foundation of it, and nothing farther, was taken from the French—Hook attributes its success to Bannister —the title has little or no reference to the piece— but in order to make it not totally inapplicable, Mrs.

Bland sang two songs behind the scenes—at this time the public curiosity was much excited by an Invisible Girl, who answered questions without being seen.

May 5. Elliston's bt. Under the patronage of the Duke and Duchess of York. Honey Moon, with Three and Deuce. 3 Singles = Elliston : Humphrey Grizzle = Mathews : Mac Floggan = Johnstone.

7. Miss Duncan's bt. School for Scandal. Lady Teazle = Miss Duncan :—with My Grandmother. Florella = Miss Duncan, 1st time.

15. Miss Pope's bt. School for Friends, with Invisible Girl, and Romp. Young Cockney = Bannister : Priscilla Tomboy = Miss Duncan, 1st time.

17. For bt. of Young Roscius. Tancred and Sigismunda. Tancred = Young Roscius : Osmond = Bartley : Siffredi = Powell : Sigismunda = Mrs. H. Siddons :—with Miss in her Teens. Fribble = Russell : Capt. Flash = Young Roscius, 1st time : Miss Biddy = Miss Mellon, 1st time.

The rage for Master Betty had begun to subside—if fashion had not tolerated his performances, what laughter would have been occasioned by Lady Macbeth's interrogatory—" Are you a Man ?"—and particularly by the boy's reply—" Aye, and a bold one," &c. *(Oulton.)*

20. Wonder. Violante = Miss Duncan, 1st time.

22. For bt. of Barrymore, and Welsh, Conductor of the Chorus. Deaf and Dumb. De L'Epee = Barrymore, 1st time : St. Alme = Elliston, 1st time: Dominique = Mathews, 1st time : Marianne (for that night only) = Miss Duncan :—with Personation, and Tom Thumb. King Arthur = Dowton : Lord

Grizzle = Mathews: Doodle = Bannister, 1st time: Noodle = Taylor, from C. G.: Queen Dollalolla = Miss De Camp, 1st time: Huncamunca = Mrs. Mathews: Glumdalca (for that night only) = Mr. Barrymore.

26. Johnstone's bt. Never acted there, False and True. Lealto = Elliston: O'Rafarty = Johnstone: Count Benini = Dowton: Lauretta (for that night only) = Miss De Camp: Marchesa Veteria = Mrs. Sparks.

28. For bt. of Mr. and Mrs. H. Siddons. Venice Preserved. Jaffier = Wroughton: Pierre = H. Siddons: Belvidera = Mrs. Siddons, from C. G.—her last app. this season.

29. Mathews acted Sir Francis Gripe, 1st time.

June 2. Iron Chest. Sir Edward Mortimer = Elliston.

6. Devil to Pay. Nell = Miss Duncan, 1st time.

10. (Last night) Cherry acted Sir O. Surface.

11. Lacy's bt. Castle Spectre, and Bon Ton. Lady Minikin (for that night only) = Miss Pope:—she had given up the part for some time.

Collins died in May.

C. G. 1805–1806.

Sept. 16. School of Reform. Lord Avondale = Hargrave.

18. Review. Lucy = Miss Tyrer, 1st app. there.

20. Cabinet. Floretta = Miss Tyrer, 1st time: with Midnight Hour. Marquis = Brunton: General = Emery: Nicholas = Blanchard: Flora = Mrs. Mattocks.

30. Revenge. Zanga = Kemble: Alonzo = C. Kemble, 1st time: Carlos = Brunton: Leonora = Mrs. Litchfield.

Oct. 2. Provoked Husband. Lady Townly = Miss Smith, from Bath, 1st app.: with Turnpike Gate. Robert Maythorn = Taylor: Joe Standfast = Emery.

8. Richard 3d = Cooke: Buckingham = Murray: Lady Anne = Mrs. Litchfield: with Out of Place.

9. Isabella. Count Baldwin = Murray, 1st time: Isabella = Mrs. Siddons, 1st app. this season.

10. Poor Gentleman. Frederick = H. Lewis, 1st app. in London: with Love-a-la-Mode. Squire Groom = H. Lewis:—his acting was in imitation of his father, but in so unfavourable a manner, that it was said, the father must have quitted C. G., if the son had continued there—H. Lewis was on the Dublin stage in 1808-1809.

11. Gamester. Mrs. Beverley = Mrs. Siddons.

12. Othello. Desdemona = Miss Smith, 3d app.

15. Chapter of Accidents. Woodville = C. Kemble: Jacob = Liston from Hay., 1st app. there: Governor

Harcourt = Munden: Capt. Harcourt = Brunton: Grey = Murray: Vane = Farley: Cecilia = Miss Smith: Bridget = Mrs. Gibbs: Miss Mortimer = Miss Brunton.

16. Jane Shore. Hastings = C. Kemble, 1st time: Dumont = Hargrave, 1st time: Gloster = Kemble, 1st time: Lord Stanley = Davenport: Jane Shore = Mrs. Siddons: Alicia = Mrs. Litchfield: with Quaker. Solomon = Liston.

18. Man of the World, with, never acted, Rugantino, or the Bravo of Venice. Rugantino (the Bravo of Venice) = H. Johnston, 1st app. at C. G. for 2 years: Duke of Venice = Murray: Memmo = Liston: Stephano = Blanchard: Contarino = Brunton: Parozzi = Claremont: Rosabella (daughter to the Duke) = Mrs. Gibbs: Camilla (a superannuated beauty) = Mrs. Mattocks:—acted about 30 times—Rugantino is in reality only Flodoardo in disguise—Flodoardo is in love with Rosabella—she is in love with him—Rosabella had rejected the addresses of Parozzi—Parozzi in revenge hires Rugantino to murder her—he stabs Parozzi instead of Rosabella—Contarino, Memmo, &c. are engaged in a conspiracy against the Duke—Parozzi had let Rugantino into the secret—as the conspirators are assembled in Memmo's house, Rugantino presents himself to them—he forces them to elect him as their chief—the Duke expresses a wish to see Rugantino—the Duke is at this time alone—Rugantino enters—he demands the Duke's daughter for his bride—the Duke calls his guards—Rugantino makes his escape—in the 2d act, Flodoardo promises the Duke to put Rugantino into his power—the Duke promises to give

Rosabella to Flodoardo on that condition—in the last scene, a grand masque is performed——Flodoardo claims the Duke's promise—he throws off his cloak, and appears as Rugantino—the conspirators are dragged off by his orders—Flodoardo proves to be the Prince of Milan—this is a good Melo-drama by Lewis—he tells us in his preface that he had dramatized a Romance called the Bravo of Venice by the desire of Harris, and that the interest excited by the plot was entirely bestowed on it by the German novelist—Lewis changed the name of Abelino to Rugantino—see Venetian Outlaw D. L. April 26 1805.

19. Stranger. Mrs. Haller = Mrs. Siddons.

22. Fair Penitent. Calista = Mrs. Siddons.

23. Miss Smith acted Estifania, 1st time.

24. Mrs. Siddons acted the Grecian Daughter.

25. As you like it. Touchstone = Fawcett: Jaques = Kemble: Orlando = C. Kemble: Adam = Murray: Oliver = Brunton: Amiens = Incledon: William = Blanchard: Rosalind = Miss Smith: Celia = Miss Brunton: Audrey = Mrs. Mattocks:—acted 3 times.

28. Speed the Plough. Sir Philip Blandford = Murray: Henry = C. Kemble: Miss Blandford = Mrs. Gibbs.

29. Macbeth = Kemble: Macduff = Cooke: Banquo = Hargrave: Duncan = Murray: Lady Macbeth = Mrs. Siddons.

31. Venice Preserved. Jaffier = Kemble: Pierre = Hargrave: Bedamar = Brunton: Belvidera = Mrs. Siddons.

Nov. 2. Pizarro. Elvira = Mrs. Siddons: Cora = Mrs. Gibbs.

5. C. Kemble acted Macduff.

6. She wou'd and she wou'd not. Trappanti = Fawcett: Don Manuel = Munden: Don Philip = C. Kemble: Octavio = Brunton: Soto = Blanchard: Hippolita (Hypolita) = Miss Smith: Flora = Miss Searle: Viletta = Mrs. Mattocks: Rosara = Miss Brunton.

7. Venice Preserved. Jaffier = C. Kemble, 1st time: Pierre = Kemble, 1st time:—with a Loyal Musical Impromptu, called Nelson's Glory—Fawcett—Incledon—Taylor—Miss Tyrer, &c.

14. Never acted, the Delinquent, or Seeing Company. Delinquent = Kemble: Young Doric = Lewis: Old Doric (his uncle, an architect) = Fawcett: Major Tornado = Munden: Sir Edward Specious = Brunton: Nicholas = Liston: Tom Tackle = Emery: Dorville = Claremont: Olivia = Mrs. H. Johnston: Mrs. Aubrey = Mrs. Gibbs: Miss Stoic = Mrs. Dibdin:——Sir Arthur Courcy had been ruined by his wife's extravagance—he had gone abroad—his wife had become sensible of her folly, and, under the assumed name of Mrs. Aubrey, had contrived to become governess to her own daughter, Olivia—Sir Edward wants to seduce Olivia—the Delinquent is so dependent on Sir Edward, that he joins in his design—Olivia falls into his hands—he discovers her to be his daughter—the Delinquent being really Sir Arthur Courcy—in the last scene Mrs Aubrey enters—a satisfactory explanation takes place between her and her husband—Young Doric marries Olivia—there is an underplot which gives the 2d title to the play—the scene lies at a sea-port town—Young Doric and Dorville arrive at an inn—Young Doric and Olivia

fall mutually in love at first sight—Young Doric sends out 100 cards of invitation to a ball and supper—Dorville says that no person will accept an invitation from a stranger—Young Doric insists that if the cards were sent in the name of Jack Ketch, instead of Jack Doric, there would not be three excuses—and so it proves—this is a very poor C. by Reynolds—it was acted 9 times—but several better plays have been damned on the 1st night—a Farce founded on this Comedy was brought out at C. G. Nov. 27 1815.

19. Devil to Pay. Jobson = Munden: Nell = Miss Tyrer, 1st time.

23. Country Girl. Moody = Murray: Harcourt = C. Kemble: Belville = Brunton: Sparkish = Farley: Miss Peggy = Miss Mudie, 1st app.: Alithea = Miss Brunton: Lucy = Mrs. Mattocks:——Miss Mudie appeared to be about 8 years old——the absurdity of bringing such a child on the stage was so manifest, that the audience soon began to testify their displeasure, and Miss Mudie was not suffered to finish her part—a very good account of this most imperfect performance is given in the introduction to the B. D.—it was however quite right to glut the public with precocious talent,

——————"That, surfeiting,
"The appetite might sicken, and so die."

27. Hamlet = Kemble: Laertes = Brunton: Polonius = Munden: Osrick = Farley: Friar = Hull: Gravedigger = Emery: Ophelia = Mrs. H. Johnston.

30. Liston acted Master Stephen.

Dec. 3. John Bull. Peregrine = Cooke: Lady Caroline = Mrs. H. Johnston: with All the World's

a Stage. Diggery = Liston: Sir Gilbert Pumpkin = Blanchard.

4. Henry 4th part 1st., with Fortune's Frolic. Robin Roughhead = Liston.

6. Follies of a Day. Antonio = Emery.

7. Merchant of Venice. Gratiano = Farley: Portia = Miss Smith.

11. Henry 4th pt. 2d., with Peeping Tom, by Fawcett.

12. Lovers' Vows. Frederick = Brunton: Anhalt = H. Johnston: Amelia = Mrs. H. Johnston.

16. Richard 3d. Lady Anne = Miss Brunton.

18. Pizarro. Elvira = Miss Smith, 1st time.

20. Venice Preserved. Jaffier = C. Kemble: Pierre = Cooke: Belvidera = Miss Smith, 1st time.

23. Barbarossa. Achmet = Master Betty, 1st app. this season: Irene = Miss Brunton.

27. Romeo and Juliet, by Betty and Miss Smith.

28. Never acted there, Gustavus Vasa. Gustavus = Master Betty: Arvida = H. Johnston: Christiern = Murray: Christina = Mrs. H. Johnston: Augusta = Mrs. St. Leger:—Trollio is omitted in the bill—this is the only night on which Brooke's Gustavus Vasa was ever acted in England—see D. L. 1739.

31. Beaux Stratagem. Archer = Lewis: Scrub = Munden: Aimwell = Brunton: Foigard = Rock: Gibbet = Emery: Mrs. Sullen = Mrs. Glover: Cherry = Mrs. Martyr: Dorinda = Miss Brunton.

Jan. 1. Jane Shore. Dumont = Cooke, 1st time: Jane Shore = Miss Smith, 1st time.

4. Mysterious Husband, revived. Lord Davenant = Cooke: Charles Davenant = H. Johnston: Capt. Dormer = C. Kemble: Sir Harry Harlow = Brunton:

Sir Edmund Travers = Munden : Lady Davenant = Miss Smith : Marianne = Miss Brunton :—acted but once.

6. Zara. Osman = Master Betty : Lusignan = Murray : Zara = Miss Smith.

10. Tancred and Sigismunda. Tancred = Master Betty : Siffredi = Murray : Sigismunda = Miss Smith.

11. Never acted, Romantick Lover, or Lost and Found. Peerless = Lewis : Sir Matthew Matchem = Munden : True Blue = Fawcett : Zachary Search = Emery :—the other characters by H. Johnston—Blanchard—Miss Brunton—Mrs. Glover—Mrs. H. Johnston—damned—this Comedy is attributed to Allingham.

17. School of Reform. Lord Avondale = Cooke.

18. Cymbeline. Posthumus = Kemble : Jachimo = Cooke : Polydore = H. Johnston : Cadwal = Brunton : Morgan = Murray : Cloten = Farley : Pisanio = Claremont : Cymbeline = Cresswell : Lewis = Treby : Imogen = Miss Smith : Queen = Mrs. St. Leger :——Kemble in this bill has changed the names of Belarius, Guiderius and Arviragus to Morgan, Polydore and Cadwal—and so far he was right—but in giving the name of Lewis to Shakspeare's Frenchman, he was clearly wrong—he should have left the Frenchman as he was, or else have given him some name which was in use at the time when this play is supposed to take place—that is in the time of Augustus—Shakspeare is quite incorrect in making one of his D. P. a Frenchman before there were any Frenchmen—but this is no excuse for a man who takes upon himself to correct Shakspeare——Kemble had an absolute rage for christening the characters

to which Shakspeare (and other authors) had given no particular names—this may be a convenience to the call-boy, but it is what Kemble had no right to do—and when it is done without attention to propriety, the matter is of course worse——the name of the actor who played Lewis was Tebay, but when he went from Bath to C. G., Kemble chose to have him called Treby.

21. Much ado. Benedick = Lewis: Leonato = Murray: Claudio = C. Kemble: Don Pedro = Brunton: Dogberry = Munden: Beatrice = Mrs. Glover: Hero = Miss Brunton.

27. Pizarro = Cooke:—Mrs. Siddons, having renewed her engagement, will perform Elvira.

28. Alfonso—(as originally)—with, never acted, We Fly by Night, or Long Stories. General Bastion = Munden: Gaby Grim (his servant) = Liston: Ferret (servant to Winlove) = Fawcett: Winlove (in love with Emma) = Brunton: Count Grenouille = Farley: Humphrey (his drunken servant) = Blanchard: Stubby (an innkeeper) = Simmons: Skiptown = Claremont: Emma (daughter to the General—in love with Winlove) = Miss Davies: Lady Lynx (the General's sister) = Mrs. Davenport: Mrs. Stubby = Miss Tyrer: Countess Grenouille = Miss Leserve: —acted 31 times—the General is blind—Lady Lynx has eyes both for her brother and herself—she wants Emma to marry Skiptown—Winlove passes himself on the General for an old officer with a wooden leg—the General tells one of his Long Stories—Lady Lynx falls asleep—Ferret takes her bunch of keys from her—the lovers elope by Night—in the 2d act, the scene lies at an inn—several mistakes occur—at the con-

clusion, the General gives his consent to the union of Winlove and Emma——this is a moderate F. by Arthur Griffinhoof, alias George Colman.

Feb. 1. Kemble being suddenly taken ill, H. Siddons acted Posthumus.

3. Othello = Pope, 1st app. at C. G. these 5 years.

5. Love makes a Man. Carlos = C. Kemble: Clodio = Lewis: Don Lewis = Munden: Antonio = Blanchard: Sancho = Farley: Angelina = Miss Brunton: Louisa = Mrs. Litchfield: Elvira = Mrs. Humphries.

6. Murray acted Barbarossa.

7. Merry Wives. Ford = Pope: Slender = Liston: Mrs. Page = Mrs. Mattocks:—rest as April 25 1804.

13. Wild Oats. Sim = Liston: Jane = Mrs. Martyr.

17. Cymbeline, 4th time. Posthumus = Pope.

18. Master Betty's bt. Pizarro. Rolla = Master Betty, 1st time: Pizarro = Cooke: Elvira = Miss Smith:—at the end of the play an Address by Master Betty.

(For continuation of C. G. 1805-1806, see Vol. 8.)

END OF VOL. VII.

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